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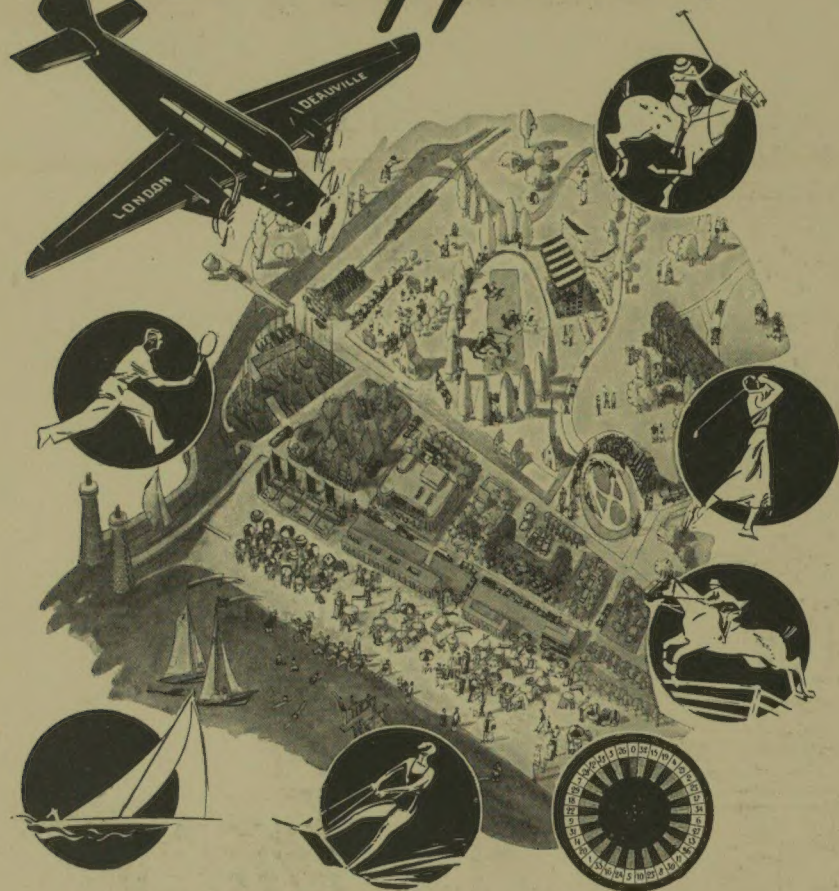
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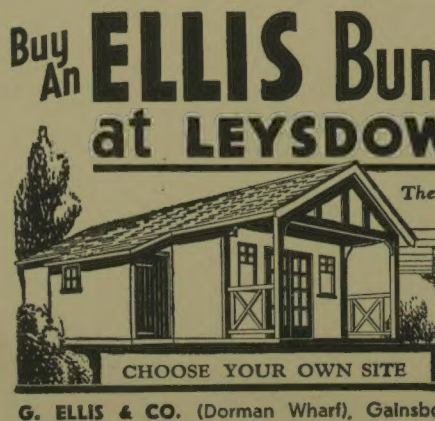




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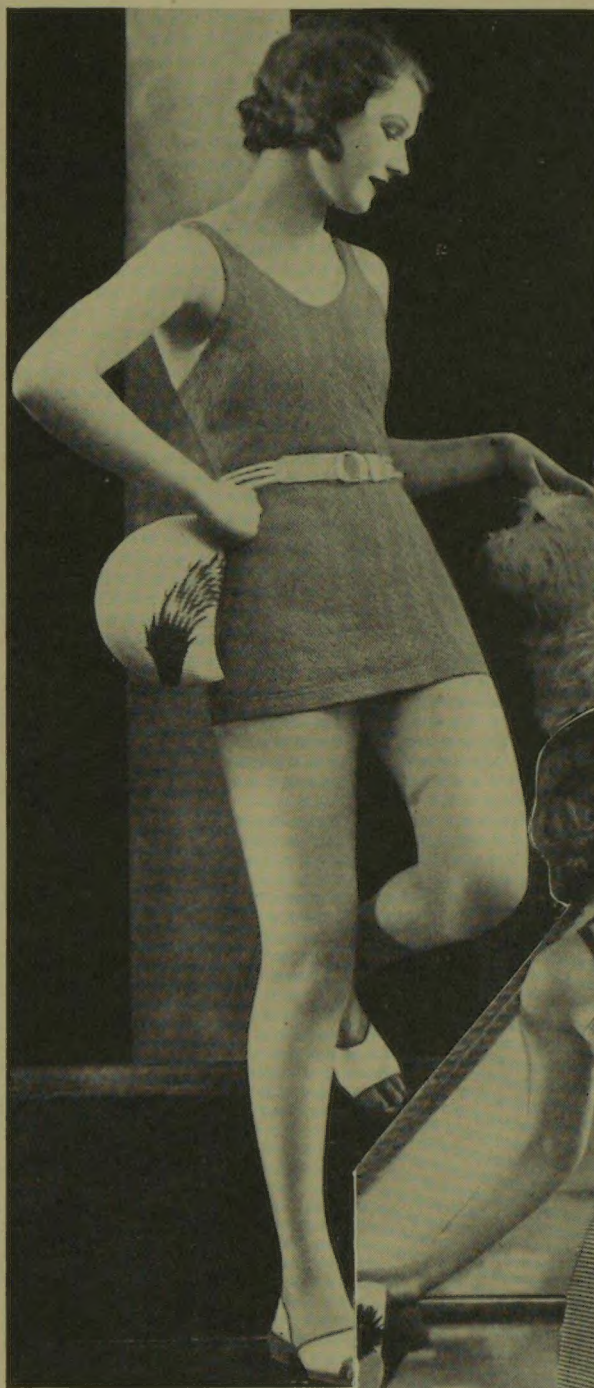
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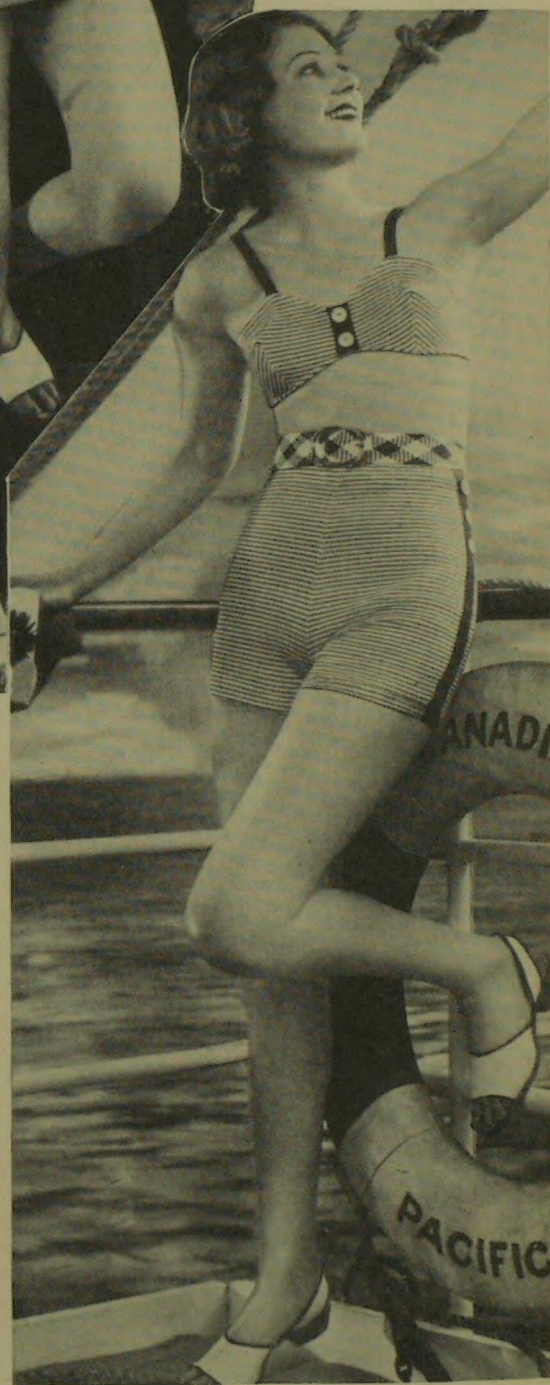
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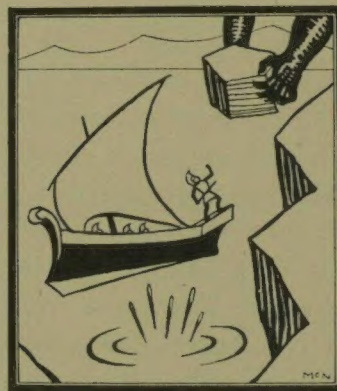
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SATURDAY, JUNE 16, 1934.



BALLET DANCERS TAUGHT "RUSSIAN BALLET" BY THEIR OWN SHADOWS: A PRIMA BALLERINA REHEARSING, WATCHING HER MOVEMENTS AS THEY ARE SEEN IN SILHOUETTE ON A SCREEN.

In view of the fact that the Ballets Russes de Monte Carlo will open a season of Russian Ballet at Covent Garden on Tuesday, June 19, this photograph from Warsaw is of particular interest. M. Zajlich, seen in the photograph, is Ballet Director of the Warsaw Opera House. In pre-war days he was one of

the teachers of Anna Pavlova. Besides the Covent Garden production, it may be noted that La Nijinska and her ballet are coming from Paris for a season at the Coliseum, starting July 9. Further evidence of the popularity of ballet is to be found in the Regent's Park performances and those at the Mercury Theatre, Notting Hill.



By G. K. CHESTERTON.

FEWER people, I fancy, are now familiar with the appearance of a photographic negative. For, though there are probably many more amateur photographers, most of them seem to hand over to experts the actual development of their pictures, thus losing all the romance of the dark-room and the blood-red light which seemed to me, in my boyhood, to be the only really artistic part of the whole business. For this beautiful bloodshot vision they can only substitute colourless snapshots of such trifles, as the Parthenon or the Pyramids. Suffice it to say that, in those old days, we enjoyed also the weird impression of the negative plate, in which our family and friends took on a new and imaginative attractiveness as an assembly of negro ghosts. A company in the most correct white shirt-fronts appeared to be attired in black shirts, which would be gratifying to the Fascists; but with the additional decoration of black faces, which might be less gratifying to the more Nordic among the Nazis. Yet the negative plate had a certain symbolism, even in connection with social revolutions. For it was a complete reversal, and yet a stage in the reproduction of the normal; which is an exact definition of the only justifiable sort of revolution. The black shirt of the Fascist was in part a contradiction to the black coat of the Philistine; of the mere commercial clerk or conventional snob of the Victorian era. It is easy to blacken either of these black objects; and, at the end of all recriminations, it remains true that two blacks do not make a white. But when a convention has become too conventional, it does generally seem necessary to meet the convention with a contradiction. It may not even be a final contradiction, but in creating a contradiction we at least create an alternative. When Uncle George had seen himself, as in a mirror of nightmare, with a black face and a white pair of trousers, he must have realised that there were dim and wild possibilities in existence of which he had not dared to dream. And perhaps the best work done by revolts and changes in the State is that they do at least remind men that there are many modes of life and government outside their own narrow experience; so that living through a sanguinary riot in their own suburb has not of the refreshment and edification of foreign travel. Nevertheless, the negative is only a negative; and every riot is negative because it is destructive. It is not necessarily to be identified with the balance which the commonwealth may eventually recover, even by reversal and inversion. It is possible to gaze too long at the black face and the black shirt, until the true portrait of Uncle George fades from the memory.

The right way to understand Fascism is not to look at the Fascists; and it is possible to be unjust even to Hitler by looking too long and steadily at Hitler. There is always something at once inadequate and exaggerated about the figures that actually take the stage, when it has been thus cleared for action. The wiser way is to look at the state of the stage, and all that led to the clearance. This is true of nearly all the great social changes of history, whether we agree with them or not. You do not understand the origin of the French Revolution by fixing your

eyes on the figure of Anacharsis Clootz, or the entirely unreasonable proceeding which somebody chose to call the worship of the Goddess of Reason. You only understand the French Revolution if you study it a long time before it occurred. You have to realise a certain protracted and increasing strain on all society, reactionary as well as revolutionary, which came from the incongruity of certain conditions, which were not merely ancient but antiquated, as they affected all mankind when it was passing into a totally different mood. It was not a struggle between some men who felt in a civic way and other men who felt in a feudal way, for nobody felt feudal at all. It was a struggle between feudalism and people who had ceased to be feudal. Savage punishments,

What has produced the new reaction in Europe, broadly speaking, is Nonsense. The world has been talking Nonsense on the most vital subjects for nearly a hundred years. The original ideas with which it started at the French Revolution were not necessarily nonsense; liberty and democracy are not necessarily nonsense. But it soon became the fashion to use liberty simply to undermine sanity; and democracy was twisted into a sort of demagoguery, of which the whole purpose was to deprive the common people of their common sense. If the demagoguery had really been democracy, the result would have been quite the contrary and quite correct and satisfactory. It would have meant that the democracy would have taught its common sense to the demagogues, instead

of the demagogues teaching their nihilistic nonsense to the democracy. A real appeal to the real common people, if it could have been made in time, would have restored common sense. For the common people did believe in all the things in which the sophists did not believe. They believed in normal family life, in loyalty to local tradition, in the ordinary human morality which teaches that it is right to drink and wrong to drink too much, or that it is wrong to hit a man who is inoffensive, but right to hit back in self-defence. Unfortunately, in a dark and evil hour, instead of the mob hanging the philosophers on lamp-posts, the philosophers educated the mob in lecture-rooms.

Now, this sort of thing can go on for a long time; and the lectures were sometimes very long indeed. But there is a limit to it; and the limit has just been found with a violent and often exaggerated shock. It is idiotic to write up in restaurants, "German women do not smoke"; but it is not quite so idiotic as assuming that a woman is more important as a wage-slave in a factory than as a mother of a family. It is silly to wave a sabre and talk about nations only growing great in war; but it is not quite so exquisitely silly as assuming that an Irish cattleman will not care for Ireland, but will be much more interested in a Japanese proletarian or a Hottentot delegate to a Communist congress in Peking. It is a piece of barbarous ignorance to tell the Germans that their ancestors had a sublime religion

of the worship of Loki and Thor; but it is not quite such bestial ignorance of ordinary human nature as it is to tell Germans, or anybody else, that they will find eternal refreshment in the fact that they no longer have any religion. These things are not merely heresy or fallacy or dangerous error; they are Nonsense. That is, they are things which, left to itself, the common sense of the common people would reject. The cause of the present bursting of bonds is simply the fact that there is no bond that ties us so tightly as a tangle. The men who started, a hundred years ago, weaving the modern philosophy from a few primary ideas, which were mostly primary truths, have managed since that time to get all human thought into an endless and hopeless tangle. And that is a more cruel sort of constriction even than the old coils of bondage. For they at least had been tied with a deliberate purpose, and could be untied with a deliberate purpose. But even those who have tied us up in a tangle do not know how to untie it.



THE NEPALESE SPECIAL MISSION TO GREAT BRITAIN: GENERAL BAHADUR SHUMSHERE JUNG BAHADUR RANA, G.B.E. (SEATED), WITH (L. TO R.) MAJOR SOVAG JUNG THAPA, C.B.E., SUBA GUNJA MAN SINGH, O.B.E., LT.-COL. R. C. DUNCAN (ATTACHED BRITISH OFFICER), AND MR. KRISHNA MOHAN, O.B.E.

The first duty discharged by the Nepalese Envoy, General Bahadur Shumshere Jung Bahadur Rana, after being welcomed in London in May, was to lay a tribute in the form of a chaplet at the foot of the Cenotaph in Whitehall. On May 30 he was received in audience by the King, and delivered to his Majesty the insignia of the Order of Rajanya (Royalty), the highest Nepalese honour, instituted this spring. Before this it was only held by the King of Nepal as Sovereign and by the Prime Minister, Grand Master. Subsequently H.M. the King conferred the following decorations on the Nepalese Envoy and his suite:—the G.B.E. on General Bahadur Shumshere Jung Bahadur Rana—the C.B.E. on Major Sovag Jung Thapa (Military Attaché)—and the O.B.E. on Suba Gunja Man Singh (Secretary to the Mission), and on Mr. Krishna Mohan (Private Secretary).

which had once had a quality of wild, popular revenge, went on not as wild things, but rather as tame things. Torture continued like clockwork; not as a sort of desperate remedy, as it was and always is in its origin, whether it is the Inquisition used against Jewish spies, or the Third Degree used against kidnapping gangsters. In the age of Rousseau, in the age of humanitarian sentiment, people were being burnt or broken on the wheel for reasons that everybody had forgotten for five hundred years. Men did not so much scoff at the faith of priests as at the scepticism of priests; and merely laughed when a now meaningless etiquette asked them to bow down before aristocrats who did not believe in aristocracy. It is when we begin to understand that immense misfit that we begin to understand a huge human revolt against all authority or tradition or arbitrary power. We must proceed in the same way in order to understand the new human reaction in favour of arbitrary power

"RUSSIAN BALLET" AS TAUGHT IN WARSAW: CREATING PRIMA BALLERINAS.



POLISH NATIONAL DANCES TAUGHT ONCE A WEEK IN THE WARSAW OPERA HOUSE: LEADING DANCERS PRESENTING A MAZURKA FOR THE INSTRUCTION OF YOUNG PUPILS.



LEARNING THE TRADITIONS OF BALLET AS PRACTISED WHEN THE IMPERIAL BALLET WAS AT ITS HEIGHT IN RUSSIA: CHILDREN OF THE WARSAW OPERA HOUSE BALLET SCHOOL AT LESSON-TIME.



A "PAVLOVA" OF THE OPERA HOUSE: A WORD WITH M. ZAJLICH, THE BALLET DIRECTOR, WHO TAUGHT ANNA PAVLOVA IN THE FLOURISHING PRE-WAR DAYS OF THE IMPERIAL RUSSIAN BALLET.



PRIMA BALLERINAS IN THE MAKING: PUPILS WATCHING A REHEARSAL FROM A BOX IN THE OPERA HOUSE.



THE PRIMA BALLERINA BARBARA KARCZMAROWICZ, A DISCOVERY OF THE WARSAW OPERA HOUSE, GIVING A DEMONSTRATION BEFORE SOME OF HER COLLEAGUES.

THE ballet is specially cultivated at Warsaw, where, at the Opera House, the classic training of former "Russian Ballet" is still maintained. One example of the continued popularity of the ballet in this country is the new season of ballet which is shortly to be opened at Covent Garden, regarding which illustrations are given on a later page in this number. The above photographs, along with that reproduced on our front page, show how the traditions of ballet are preserved and taught in Warsaw. In this connection it may be recalled that many of the dancers of the former Imperial Ballet in Russia were of Polish origin.

THE PARADE OF VETERAN WAR-HORSES AT OLYMPIA IN THE INTERNATIONAL HORSE SHOW OF 1934.



1. MICK, THE DOVEN OF ALL THE VETERANS: A 30-YEAR-OLD BAY THAT SERVED IN FRANCE AND AT SALONIKA.



2. SALLY (25) AND HER OWNER, BRIG-GENERAL C. S. OWEN: SERVED WITH HIM IN FLANDERS THROUGHOUT THE WAR; WOUNDED AT THE BATTLE OF THE SOMME.



3. GREY BUTTON (OWNER—MR. J. P. WALKER—UP): AGED 27; SERVED WITH ROYAL SCOTS GREYS; TOOK PART IN THE SOMME, ARRAS, AND CAMBRAI BATTLES; WOUNDED TWICE.



7. NIGGER (OWNER—COLONEL THE HON. E. F. LAWSON—UP): AGED 26; SERVED IN EGYPT, SINAI, PALESTINE, AND SYRIA; WAS IN TWO CHARGES, AND THE ADVANCE TO JERUSALEM.



8. PEG (ABOUT 22): SERVED WITH THE 14TH HUSSARS IN MESOPOTAMIA, 1915-18; IN THE FIGHTING AT KUT, VARIOUS OTHER BATTLES, AND CAPTURE OF BAGHDAD.



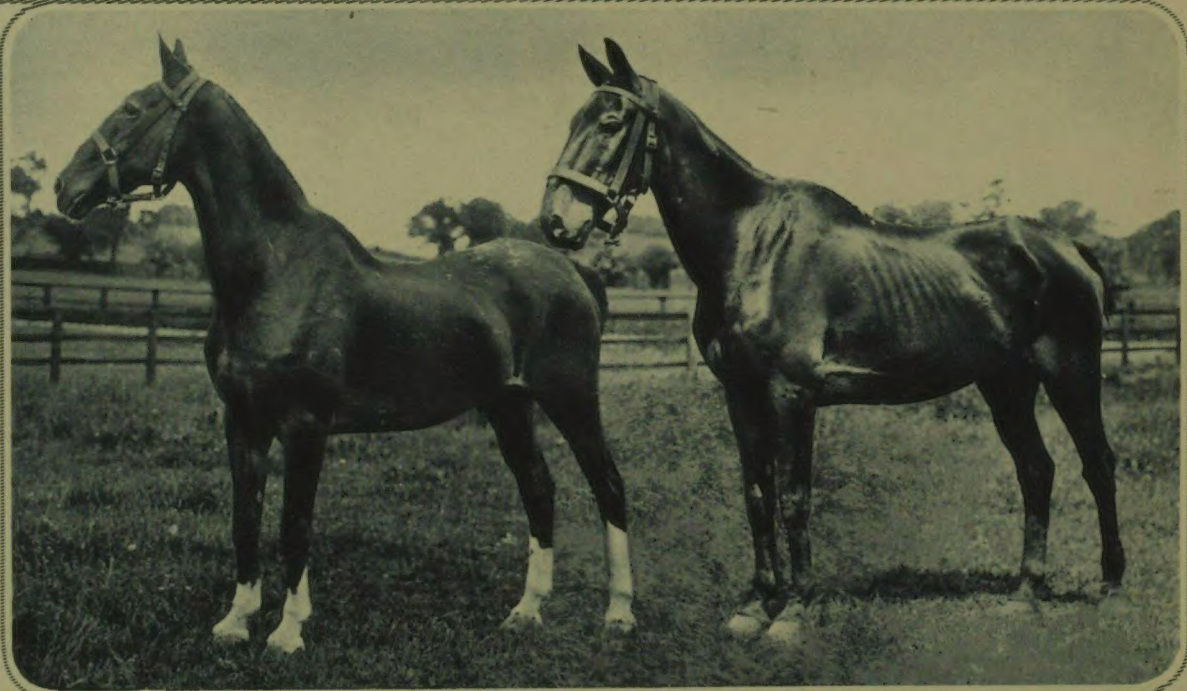
9. KITTY (26), OWNED BY LORD DIGBY; "NEVER MISSED A DAY'S DUTY" THROUGHOUT THE WAR. Kitty embarked with the 1st Batt. Coldstream Guards, August 12, 1914, and served the whole war with them without being wounded or sick. In 1914 she was Capt. E. G. Christie-Miller's charger, and Lord Digby's from January 1915 to March 1919, when she returned from Cologne. In 1917 she won a race at the Brigade Meeting on Calais Sands. Lord Digby bought her out of the Army in November 1919. Kitty claims the unique record of being the only Infantry Officer's charger to have gone through the whole war on the strength of an Infantry Battalion and never missed a day's duty.



13. MONS (AGED 26): SERVED ABOUT A YEAR IN FRANCE, FROM AUGUST, 1914, WITH THE 20TH HUSSARS, A SQUADRON; SUBSEQUENTLY USED FOR TRAINING IN ENGLAND.

15. JORLOCKS (LEFT) AND RANSOME (RIGHT), RECENTLY BROUGHT FROM CAIRO, WHERE JORLOCKS (A PALESTINE VETERAN) WAS DRAWING A CAB.

Jorlocks (aged twenty-eight), Ransome, and Jordan, three veteran war-horses, arrived in England on June 4 from Cairo. Jorlocks was recently working there as a cab-horse, and was rescued by the Old War Horse Fund Committee, among whose members is Mrs. Brooke, wife of Lt.-Col. Geoffrey Brooke, famous for his jumping feats at Olympia. Jorlocks is to end his days in a happy home provided by Lady Yule. He served through the Palestine campaign, and was afterwards sold in the native market in Egypt. Jorlocks is the only one of the three horses mentioned above that is officially in the parade.



14. BRUTUS: SERVED WITH THE 14TH BRIGADE, R.H.A., IN FRANCE AND FLANDERS, THE WHOLE WAR; SLIGHTLY WOUNDED, 1916, AND LATER INJURED BY BARBED WIRE.



19. TAFFY (28): SERVED IN THE NEAR EAST WITH THE EAST RIDING YEOMANRY; AFTERWARDS SAVED FROM BEING SHOT.



20. WARRIOR (25): LORD MOTTISTONE'S CHARGER; RIDDEN BY SIR JOHN FRENCH AT THE BATTLE OF YPRES; TWICE BURIED BY SHELL-BURSTS AND SLIGHTLY WOUNDED SEVERAL TIMES.



21. GINGER (29-30): SERVED THROUGHOUT THE WAR ON THE WESTERN FRONT, FIRST AS A TROOP HORSE, AND THEN AS COLONEL E. J. SKINNER'S CHARGER; WOUNDED NEAR YPRES.

We give here portraits of the twenty-four veteran war horses to parade in the International Horse Show at Olympia (June 21 to 30). Most of them have since been hunted regularly, and several have won races. They represent, of course, a vast number of others that served. A few further details may be added. (1) Mick, now "on grass" at Epsom, and owned by Mrs. Dawson, of Roehampton, was formerly her husband's charger, and served in France, Greece, and Serbia. (2) Sally was hit by a shell-fragment on the near hip at the Hohenzollern Redoubt. (3) Grey Button was wounded at Arras, and again in the 1918 advance. (4) Quicksilver, since 1919, has

been ridden by Colonel Laurie (now of Scotland Yard) in London ceremonial parades. (5) Glad-Eye has won many jumping prizes. (6) Angelina served with Artillery Signals in the Ypres salient and elsewhere. (7) Nigger was in charges at El Mughar and Abu Shushe, in 1917. (8) Peg, now owned by Mr. G. K. Withers, is a wonderful jumper. (11) Sea Count was transferred in 1921 to the 14th/20th Hussars. (12) Tug was bought out in 1919 by his present owner, Mr. Alan F. Druce, in whose Yeomanry troop he had served throughout. (14) Brutus carried Major F. C. G. Naumann (his present owner) at Loos, and for the rest of the war. During a night advance, in the

GALLANT SURVIVORS OF COUNTLESS FOUR-FOOTED HEROES, EACH PROVED "NO SLAVE, BUT A COMRADE STAUNCH."



4. QUICKSILVER (OWNER, COLONEL L. P. LAURIE): AGE 24; WOUNDED AT THE SOMME; AFTER THREE YEARS IN FRANCE, WENT WITH THE SECOND ARMY INTO GERMANY.



5. GLAD-EYE (25): SERVED WITH OWNER, COLONEL W. H. BROOKE, IN FRANCE (1914-15), EGYPT, AND SALONIKA (1916-17); LATER AT CONSTANTINOPLE AND IN RUSSIA.



6. ANGELINA (ABOUT 26): SERVED IN FRANCE WITH HER OWNER, CAPTAIN R. ALLCARD, FROM MAY 1915 TO ARMISTICE. WAS IN SEVERAL BATTLES, BUT NEVER WOUNDED.



11. SEA COUNT (MAJOR J. H. DUDGEON UP); SERVED THROUGHOUT THE WAR IN FRANCE WITH THE 6TH INNISKILLING DRAGOONS.



12. TUG: SERVED IN FRANCE AND AT SALONIKA WITH THE SURREY YEOMANRY TILL THE ARMISTICE, AND LATER IN THE CAUCASUS, WITHOUT BEING WOUNDED.



17. STARLIGHT (29): SERVED THROUGHOUT THE WAR ON THE WESTERN FRONT, WAS WOUNDED, AND SURVIVED MANY BATTLES, BESIDES "A FEARFUL SNOWSTORM."



18. RAGTIME (25): LORD MIDDLETON'S CHARGER; CAME UNSCATHED THROUGH MANY ACTIONS IN MESOPOTAMIA, WHERE HORSE CASUALTIES WERE HEAVY.



24. PETER (27): SERVED IN FRANCE AND FLANDERS WITH 2ND BATT. THE GREEN HOWARDS; GASED, BUT NEVER WOUNDED.



16. BESSIE (WITH HER DOG FRIEND, TOBY): MR. A. E. LEACH'S MARE, THrice WOUNDED, WHOSE LIFE HE SAVED.

"Bessie," writes her owner, Mr. A. E. Leach, "is twenty-five years old, served throughout the War with the 5th Dragoon Guards, and was three times wounded." One of these wounds (which was caused by shrapnel) was so bad that she would have had to be destroyed if Mr. Leach, though himself wounded in the leg, had not applied his own iodine pad to her injury. Later, he lost sight of her, but in 1919 she was issued to him from the remount depot at Bulford as a boarded-out cavalry horse, and he bought her out. The dog, Toby, is her inseparable friend and will accompany her to the Show at Olympia.



22. SPORTY (27): BOUGHT IN IRELAND, 1914, BY COLONEL H. M. FERRAR FOR THE ROYAL REGIMENT OF ARTILLERY, AND SERVED IN FRANCE THROUGHOUT THE WAR; SINCE A PRIZE-WINNER IN LADIES' HUNTER TRIALS.



23. CAMOUFLAGE: SERVED ON THE WESTERN FRONT WITH 4TH BRIGADE HEAVY ARTILLERY; WOUNDED IN NEAR HIP BY SHELL-SPLINTER AT THE BATTLE OF THE SOMME, IN 1916.

last week of war, he was ridden into barbed wire and sustained an open joint. (17) Starlight was wounded near Mons. She was issued to her present owner, Major C. Henry, in 1915. In 1917 she was in a fearful snowstorm near St. Quentin, where many horses died from exposure. (18) Ragtime served in Mesopotamia with his master, Lord Middleton, who, transferred to India, lost trace of the horse, but afterwards, recognising him in a polo tournament at Baghdad, bought him back. (19) After the Armistice, Taffy was bought by Captain F. Bradley, with the latter's charger, for £5 the two, to save them being shot, but the cost of sending them to London was

£1121 (20) Warrior was on the Western Front with Lord Mottistone throughout the war. (21) Ginger was hit by a shell-splinter near Ypres, and fell, breaking both knees. (22) Sporty is now owned by the Misses M. and B. Machin, of Leatherhead. (23) Camouflage was bought in 1919 by Dr. T. H. Body, of Tenterden, formerly M.O. to the 4th Brigade, Heavy Artillery. (24) Peter first carried the late Major Pickard, Quartermaster, 2nd Batt. Yorkshire Regiment (The Green Howards), and later passed to his present owner, Mr. G. A. Tomlin, when he became Regimental Transport Officer in the summer of 1918.—[REPRODUCTIONS BY COURTESY OF THE OWNERS.]

CRICKET BEFORE "TESTS": HISTORIC PICTURES NOW ON EXHIBITION AT

SAVED FROM THE FIRE AT GATTON PARK, AND THE TATE GALLERY.

THE Director of the Tate Gallery Mr. J. B. Manson, arranged for the opening there on June 15 of a very interesting and seasonable Exhibition of English paintings illustrating the history of cricket. The Australian team now in England will be invited to pay a special visit. The paintings belong to Sir Jeremiah Colman, Bt., and were recently saved from the disastrous fire at his country seat, Gatton Park. Apart from those in the possession of the M.C.C. at Lord's, his collection of cricketing pictures is the finest in the country. Sir Jeremiah was President of the Surrey County Cricket Club from 1916 to 1923. Regarding several of the subjects here reproduced, some additional details may be given from the fuller information contained in the Exhibition Catalogue. Thus, with reference to Paul Sandby's "Cricket Match, 1774" (on the left in the middle row), a note states: "It was formerly the property of J. M. W. Turner, who presented it to Samuel Dobres, New Court, the patron of Sir David Wilkie. Sir Jeremiah Colman was informed that the picture had been in the possession of the Dobres family until December, 1928." In a note on the Dutch picture of a cricket match, in a landscape with windmills, Sir Jeremiah writes: "My friend, Monsieur M. P. Voute, who is identified with Dutch art, took some trouble in endeavouring to get particulars of this picture for me. Cornelis Gerrit Verburgh, son of a Rotterdam merchant (Gerardus Johannes Verburgh) was taught painting by H. Van de Sande Bakhuizen, a landscape painter of some repute. The works of C. G. Verburgh are apparently unknown in

THE BEGINNINGS OF COUNTY CRICKET IN THE TOP-HAT DAYS: A GAME, ABOUT 1830, ANNOUNCED IN THE PLACARD ON A TREE AS "A MATCH AT CRICKET BETWEEN NOTTINGHAM AND LEICESTER"—SHOWING THE "BAR" (A BARREL OF BEER) UNDER THE TREE.



WHEN UMPIRES CARRIED BATS: "A CRICKET MATCH, BRADING, ISLE OF WIGHT, ALMOST IDENTICAL WITH A PICTURE IN THE M.C.C. COLLECTION SAID TO REPRESENT A MATCH OF GENTLEMEN V. PLAYERS.



A PICTURESQUE GROUND IN THE EIGHTEENTH CENTURY: "A CRICKET MATCH, 1774," BY PAUL SANDBY (1725-1800)—A DRAWING IN GOUACHE FORMERLY THE PROPERTY OF J. M. W. TURNER.



ENGLAND'S NATIONAL GAME PLAYED IN A DUTCH SETTING, WITH NUMEROUS WINDMILLS, AS DEPICTED BY AN ARTIST OF ROTTERDAM: "CRICKET MATCH AND LANDSCAPE," A PICTURE SIGNED "G. V. - - - BURGH" (CORNELIS GERIT VERBURGH).

PICTURES REPRODUCED FROM THE COLLECTION OF SIR JEREMIAH COLMAN, Bt. BY COURTESY OF THE OWNERS



WATCHED BY SPECTATORS OF A PICKWICKIAN TYPE: "A CRICKET MATCH, WITH A VIEW OF CHRISTCHURCH PRIORY, HAMPSHIRE"; ONE TEAM IN THE COLOURS (BLUE AND WHITE) OF THE HULLINGTON CRICKET CLUB.



AT THE FAMOUS HAMPSHIRE VILLAGE LONG REGARDED AS THE "CRADLE" OF OUR NATIONAL GAME: "CRICKET AT HAMBLETON, 1777 — A MATCH ON BROAD-HALFPENNY DOWN, WITH CURVED BATS AND SLOPING WICKETS.



WITH HORSEMEN CASUALLY RIDING ACROSS THE FIELD WHILE THE GAME IS IN PROGRESS: A CRICKET MATCH AT KENFIELD HALL, PETHAM, NEAR CANTERBURY, PLAYED ABOUT 1780—SIGNED "G. V. - - - BURGH" (CORNELIS GERIT VERBURGH).

AND OF THE NATIONAL GALLERY, MILLBANK (TATE GALLERY), WHERE THEY ARE NOW ON VIEW.



"KENNINGTON OVAL IN 1855": A PICTURE SHOWING A BUILDING (FLYING THE RED ENSIGN) KNOWN IN SIR JEREMIAH COLMAN'S EARLY DAYS AS THE "PROFESSIONAL QUARTERS," RECALLING THE CUSTOM OF PROVIDING SEPARATE DOORS FOR PROFESSIONALS AND AMATEURS.



SHOWING F. W. LILLYWHITE BOWLING: "AN XI. OF ENGLAND AND XX. GENTLEMEN OF GLOUCESTERSHIRE, SEPTEMBER, 1851"—A MATCH PLAYED IN FRONT OF TRETHERES PARK, GLOS., BESIDE THE SEVERN (SEEN ON THE RIGHT).



THE match is in progress.

Holland, which is surprising, having regard to the quality of my picture. It is suggested that the site of my picture is a stretch of land near Rotterdam, but I have not been able to get fuller information." If we might hazard a conjecture, it seems possible that the artist may have represented a Fenland landscape in East Anglia, where windmills were common. In Benoit's Dictionary of Painters, a French work, we find it stated that Gerard (or Jan) Verburgh, painter, was born at Rotterdam in 1775 and died later than 1843, and that his son Gerrit Verburgh was a landscape painter and pupil of M. van den Sande Bakhuizen. Regarding the 1780 cricket match at Kenfield Hall, the catalogue states: "The house still exists almost exactly as shown in the picture. Sir Jeremiah permitted Mr. Frank Brownish (the present owner) to have a copy of this picture. It is reputed to be one of the most interesting and valuable of the known Cricket Pictures, and was reproduced in 'The Illustrated London News' of October 19, 1919. It is suggested that it may have been painted by Paul Sandby." When reproducing it in 1919 we mentioned that the details of the game—players, costumes, wickets, and so on—are similar to those in the M.C.C.'s picture by Huysman. Particular points to be noted are the two umpires carrying bats, scorers cutting notches in sticks to record the runs, and a pair of horsemen, apparently followed by a beggar, casually riding across the field while the match is in progress.

"CHARLES DICKENS BOWLING THE FIRST BALL AT A CHARITY MATCH PLAYED AT THE BACK OF GADS HILL PLACE, NEAR ROCHESTER, SEPTEMBER 16, 1868": THE NOVELIST DELIVERING AN UNDERHAND BALL WHILE MOST OF THE FIELDSMEN AND ONE UMPIRE WAVE THEIR CAPS.



MAKING NEW CRICKET HISTORY: THE FIRST TEST MATCH OF 1934.



THE FIRST ENGLAND-AUSTRALIA TEST MATCH, AT NOTTINGHAM: THE HUGE CROWDS WHICH ASSEMBLED TO WATCH THE PLAY—AND ENGLAND SEEN BATTING.



THE ESSEX FAST BOWLER WHO TOOK FIVE WICKETS IN THE FIRST INNINGS, AND WOODFULL'S AND BRADMAN'S IN THE SECOND: KENNETH FARNES IN ACTION.



ENGLAND'S "LAST-MINUTE" CAPTAIN: C. F. WALTERS (RIGHT) AND SUTCLIFFE GOING OUT TO OPEN THE ENGLISH FIRST INNINGS.



THE ENGLISH CAPTAIN, WHO STOOD DOWN ON ACCOUNT OF HIS INJURED THUMB: R. E. S. WYATT TESTING THE PITCH, WITH MARSHALL, THE GROUNDSMAN.



A SUCCESSFUL CATCH: HAMMOND, ABOUT TO BE CAUGHT BY MCCABE OFF O'REILLY, CROSSING OVER WITH THE NAWAB OF PATAUDI.



A MISSED CATCH: CHIPPERFIELD'S NARROW ESCAPE—MISSED BY HAMMOND AT 55, WHEREUPON HE SUBSEQUENTLY MADE 99.

The first Test Match, at Nottingham, provided a full meed of excitement. When Australia won the toss it looked as though they would accumulate a vast score. The English side, however, displayed such accuracy in their bowling, and such nimbleness in the field, that Australia had lost 5 wickets for 207 at the end of the first day. Kenneth Farnes, the young Essex amateur, headed the bowling averages in the first innings, having taken 5 wickets for 102. A. G. Chipperfield's batting performance was

particularly notable. He came near to making a century in his first Test Match. He was lucky, however, being missed at 55 by Hammond, as our illustration shows. C. V. Grimmett's bowling was remarkable. This forty-one-year-old player proved that he had lost none of his old skill and williness. Most of the English and all the Australian players spent June 10 together as guests of the Duke and Duchess of Portland at Welbeck Abbey.

AN IMPRESSION OF AMERICA'S MIGHT AT SEA: THE GREAT NAVAL REVIEW.



One of the biggest naval displays ever staged in the New World took place on May 31 off the Ambrose Lightship, at the entrance to New York Harbour. President Roosevelt, on board the heavy cruiser "Indianapolis," held a review of the United States Fleet—the first in New York waters since 1918—at which eighty-six vessels, ranging from battle-ships to a submarine tender, took part, the ships forming a column twelve miles long and taking over an hour to pass the reviewing base. It was a most majestic spectacle. Our photographs show:

(Fig. 1) naval aeroplanes, nearly 200 of which gave an aerial display, flying over the heavy cruiser "Indianapolis," from which the President took the salute; (Fig. 2) the heavy cruiser "Louisville" (left) and the battle-ship "Pennsylvania" in the Hudson River, beneath the skyscrapers of Manhattan; (Figs. 3, 4, and 5) ships passing in the review; (Fig. 6) the "Pennsylvania," flying the flag of Admiral David F. Sellers, Commander-in-Chief of the Fleet, who directed operations; (Fig. 7) the aircraft-carrier "Saratoga"; and (Fig. 8) the battle-ship "California."

BOOKS OF THE DAY.

THREE noteworthy volumes of reminiscence now before me are concerned—two entirely, and one partly—with special aspects of the war. Here, because of its wider scope, the last shall be first, and the name of it is "THREE LIVES." An Autobiography. By Stephen Foot, D.S.O., M.A., late Brevet-Major, R.E. With twelve Illustrations (Heinemann; 10s. 6d.). All three lives have been lived by the author himself, not through any form of reincarnation, but merely because his career chanced to fall into three self-contained divisions. On the principle of counting each change of job as a separate existence, some of us might claim more lives than a cat, but certainly Major Foot's experience has been very definitely triple. His three phases have been commerce, campaigning, and education; or, as he puts it—Oil, War, and School.

Before the war he was a successful and trusted agent of the Shell Company, first at Singapore, and later in

appeal both to teachers and parents. He was the first Careers Master appointed in a public school, and one of his aims is to enable boys to choose a congenial calling.

The other two war-books are both written by medical officers. One is "MEMOIRS OF A CAMP-FOLLOWER." By Philip Gosse. Author of "The History of Piracy" and "The Pirate's Who's Who." With Frontispiece Portrait etched by Sylvia Gosse (Longmans; 10s. 6d.). I have not noticed here any piratical element, which might have been expected from the author's previous works. The central interest is Natural History, particularly the observation of birds. "Without the birds," the author writes, "I dare not think how I should have got through the war at all." The book is based on his letters home, written from the front throughout the war, and on an old notebook he had kept. "This notebook," he adds, "was in no sense a war-diary or journal, for it was all about birds and beasts, and no military event or happening appears in it unless it has special bearing on some bird or animal."

It is easy to understand how a man of Dr. Gosse's temperament preferred to forget "the horrors," of which, as indicated by a brief passage, he saw so much, and obey rather the sundial motto—"Horas non numero nisi serenas." He recalls that nearly 800 doctors were killed in the British Army. Apart from this preliminary allusion, however, the tragic side is definitely banished. Dr. Gosse has a rich fund of humour, which permeates his delightful description of animal life at the front. Apart from his feathered and four-footed friends,

on leave from South Africa. "In July 1914" he tells us, "after spending a few months in Scotland, I got tired of doing nothing, and, wishing for a little excitement, wrote to Sir Edward Carson offering my services in defence of the rights of Ulster. I still have his reply accepting the offer. . . . While I was waiting . . . the curtain rose on an infinitely greater drama."

Another point of contrast between the two books is particularly noticeable. On the one hand Dr. Gosse says: "Far be it from me to criticise, as so many civilian soldier-writers have done, the conduct of my superior officers and professional soldiers." Dr. Alport, on the other hand, is disposed to be, on occasion, censorious, and, indeed, he regards that attitude as a duty to the public. Thus he writes: "The criticisms of Army methods, of strategy, of waste of lives and material, have been forced from me by the facts of the situation at the time; and by the necessity for protesting, in the interest of the present and future generations, against a possible repetition of such happenings in the event of another war." That he shares to some extent his fellow-autobiographer's liking for "the beasts that perish" is suggested by his remarking: "I cannot apologise for introducing Tim the wasp, Bill the lizard, Jim the tortoise, Daisy the mule, Black Bess my charger, and other friends; they were all interesting—at any rate to me." Taken together, these two admirable books indicate how varied and important was the part played by the medical profession in the war.

Although a regimental record naturally cannot have quite the same personal quality as individual reminiscences, yet the human touch is not lacking in "THE HISTORY OF THE SEVENTH (SERVICE) BATTALION THE ROYAL SUSSEX REGIMENT, 1914-1919." Compiled by a Committee of Officers. Edited by Owen Rutter. Introduction by General Sir Hubert Gough. Preface by Brigadier-General W. L. Osborn, Colonel of the Royal Sussex Regiment. With Illustrations and Map (Printed and Published for the Committee by the Times Printing Co.; 5s.). Perhaps one reason why this volume is less official, and consequently more readable, than some of its kind is the fact that the battalion archives were destroyed—some say "wantonly," others "accidentally"—shortly after the war. This deplorable loss may have been partly a blessing in disguise. "In the end," we read, "the story has mainly been told by various members of the battalion, whose experiences were laboriously collected, pieced together, and added to by Lieut.-Col. G. H. Impey." The battalion was formed in August 1914, and its subsequent service throughout the war included participation in many important battles—Loos, the Somme, Cambrai, and



A LOCUST SWARM MAKING OUT INTO THE INDIAN OCEAN: CLOUDS OF FLYING INSECTS APPROACHING A LINER OFF BEIRA.

Mexico, where he had to deal with a critical situation at Tampico, due to a revolution. Describing this episode, he gives some interesting recollections of the late Admiral Cradock, then commanding H.M.S. *Hermione* at that port. His last glimpse of this ill-fated officer shows him out tarpon-fishing one evening when he had invited guests to dine on board, and anxiety arose when he did not return. "The ship's searchlight" we read, "was turned on, and it lit up the river for a distance of half a mile. Suddenly the Admiral's boat was caught by the beam just as the great fish reached the limit of exhaustion. Cradock landed it by the light of the searchlight, while we cheered from the deck. One of the officers on board was an accomplished artist, and he drew a picture of the scene, which appeared a few weeks later in *The Illustrated London News*. He brought it on board in triumph; it weighed 142 pounds. We had a gay dinner that night. The Captain and some of the officers of the German ship *Dresden* were at that party; we little knew that a few months later they and Cradock were to be engaged in a fight to the death."

The war transformed Stephen Foot into a Staff Officer of the Tank Corps, and in that capacity, in 1918, he wrote a memorandum entitled "A Mobile Army" (reprinted as an appendix), which impressed the military authorities. "From these beginnings," he writes, "was evolved the whole plan of campaign for 1919. The idea, moreover, was adopted by the French and the Americans, and if the Armistice had not intervened, we should have had an immense Allied 'mobile army' equipped with cross-country tractors instead of horses." In the author's view, the Allied victories of the "hundred days" that ended the war were mainly due to the mobility of the tanks.

Major Foot's third phase is to me the most attractive, as due to inward conviction rather than coercion of outward circumstance. When demobilised, he resumed his work for the Shell Company, this time in Venezuela, but his outlook had changed. "The war," he writes, "had shaken me up, with the result that a philosophy of life in which money-making was the objective no longer satisfied me." The impulse to teach, felt both in his own school-days and at Cambridge, reawakened, and eventually he applied to the Headmaster of Eastbourne (his old school) for an assistant post, and on obtaining it resigned his position with the company. Incidentally, the transition divided his salary by ten, but I gather that he has since become a housemaster. His reasons for this drastic resolve are interesting. "The best explanation I can give is that I was actuated by a strong, subconscious, creative instinct . . . and I was unmarried; therefore it was starved. Nature would not be satisfied until this impulse had found an outlet, and teaching is one of its greatest modes of expression." The account of his work at Eastbourne will



THE LINER ENTERING THE FLYING SWARM: A CURIOUS SIDELIGHT ON THE PLAGUE OF LOCUSTS WHICH HAS RECENTLY AFFLICTED SOUTH AFRICA.

he has many amusing anecdotes about various human bipeds, of both sexes. He found some congenial spirits among officers and men, as when General Babington, after inspecting the hospital, asked if he could show any birds' nests, and with his A.D.C., Lord Wodehouse, visited the doctor's familiar haunts.

I do not observe any corresponding preoccupation, unless it be the special study of malaria—hardly to be classed as a hobby—in "THE LIGHTER SIDE OF THE WAR." Experiences of a Civilian in Uniform. By A. Cecil Alport, Major, R.A.M.C., T.F., Late Captain, South African Medical Corps. With sixteen Illustrations and one Diagram (Hutchinson; 18s.). Obviously only a strong sense of humour could extract much comic relief from that enormous tragedy. Yet these reminiscences are certainly entertaining in a breezy, colloquial vein, although "horror" inevitably obtrudes itself at intervals, especially in accounts of events in Serbia. The first two chapters relate respectively to the 1914 rebellion in South Africa, apparently much more critical than most of us here then realised, and to the campaign in German South-West Africa in the following year. The author afterwards came to England, and served for some three years with the Salonika expedition, and finally in France. Unlike Dr. Gosse, who describes himself as "a very unmilitant individual," Dr. Alport shows signs of a certain belligerency. When the war began, he was



THE LOCUST SWARM SWEEPING THE DECKS, AND APPEARING LIKE A SNOWSTORM: THE "SQUALL" OF INSECTS ENVELOPING THE LINER.

The photographs reproduced here were taken on board the S.S. "Rietfontein," of the Holland Africa Line, at Beira in April. They are of particular interest in view of the locust plague afflicting South Africa, which, as the correspondent who sends us the photographs reproduced opposite mentions, has been caused by swarms flying from the bush country of Portuguese East Africa, in which Beira is situated. Methods both drastic and ingenious are being employed to save the crops; one particular form of anti-locust "frightfulness" is seen illustrated on the opposite page.

Amiens, up to the breaking of the Hindenburg Line and the final advance. The author of "Three Lives" will appreciate the account of the tank attack at Cambrai, which describes their action as "magnificent," and adds: "Complete confidence in the tanks prevailed throughout the Brigade."

The very cheap price at which this handsome volume is published is due to the generosity of subscribers, in the hope that it may thereby reach a large circle of those personally interested, as participants or otherwise, in the events which it records. C. E. B.

FIGHTING LOCUSTS WITH FLAME: MEETING INVADING SWARMS WITH "FLAME-THROWERS" AND ARSENIC SPRAY IN SOUTH AFRICA.



FIGHTING THE LOCUST PLAGUE IN SOUTH AFRICA WITH "FLAME-THROWERS": IGNITING THE ATOMISED PARAFFIN SPRAYED OVER A TREE IN WHICH LOCUSTS ARE "ROOSTING" FOR THE NIGHT; AND THE LOCUSTS FALLING IN A CASCADE TO THE GROUND, WHERE THEY CAN BE KILLED WITH ARSENIC.

IT is generally agreed that the locust pest in South Africa assumed more formidable proportions this year than ever before. In our issue of April 21 we were able to give some amazing photographs showing swarms of locusts in the "hopper" stage crossing rivers by means of living "rafts." The correspondent who sends us the photographs reproduced here writes as

[Continued on right.]



"FLAME-THROWERS" AT WORK AMONG BUSHES IN WHICH LOCUSTS ARE "ROOSTING," BURNING THE INSECTS OR KNOCKING THEM TO THE GROUND: A METHOD OF DEFENDING THE CROPS WHICH IS NOT WITHOUT ITS DANGERS TO THE PEST-FIGHTERS.



INSECT INVADERS WHOSE RAVAGES HAVE PROVOKED METHODS OF "FRIGHTFULNESS"—THE "FLAME-THROWER" AND GAS ATTACK: A CLOSE-UP OF RED-WING LOCUSTS; SHOWING THE TOPMOST INSECT ABOUT TO TAKE FLIGHT.



"MOPPING UP" AFTER AN ATTACK BY "FLAME-THROWERS": A BATCH OF SCORCHED AND STUPEFIED LOCUSTS, WHICH FELL TO THE GROUND BENEATH A TREE, BEING SPRAYED WITH A STRONG ARSENIC SOLUTION WHICH KILLS THEM ON CONTACT.

follows: "A new method of fighting locusts in the Natal sugar belt has been evolved by Government appointed officers, who now use paraffin 'flame-throwers' on locusts which roost on trees adjacent to cane-fields for the night. 'The Illustrated London News' previously published photographs of the invasion of 'hoppers' (locusts still without wings): since then, enormous swarms of flying locusts have come into the province from the bush country of Portuguese East Africa. They are voracious feeders and have devastated thousands of acres of cane. As the cane is almost ready for cutting, arsenic sprays cannot be used, for fear of contaminating the sugar, and thus the new technique was evolved. Paraffin is carried in drums to points which spotters have marked as the roosting-place of the locusts. The gang surround the trees and the pumps are operated. When the trees have been drenched with paraffin, flame is applied to the jet at the pump; this ignites the atomised paraffin, and also carries the flame up the tree. The flame throws millions of locusts to the ground, and those it does not burn fall on to the wet grass, where, as distinct from the actual cane-fields, arsenic may be sprayed upon them. The men, of course, can only operate in the dark, and as the cane-fields are in malaria belts, all run a very serious risk of being infected with the disease."

The World of the Kinema.

By MICHAEL ORME.

"WINGS OVER EVEREST."

THE record of the Houston Mount Everest Flight, "Wings Over Everest," which is being shown at the Curzon, must have presented the directors, Mr. Geoffrey Barkas and Mr. Ivor Montague, with a good many tough problems. For one thing, though the shots taken during the flight are pictorially superb—as was proved by the photographs that have already appeared in earlier issues of *The Illustrated London News*—they are lacking in the element of personal drama, such as emerges from the physical hardships of mountain climbers. Indeed, a realisation of the hazards of a supremely perilous enterprise depends very largely on the amount of imagination possessed by the onlooker, for the flights were eventually accomplished with complete success, and the majestic map of the Himalayas, range after range, peak upon peak, with white cloud-seas billowing between its ramparts and Everest's plumed head rearing proudly towards a clear sky, is uncovered steadily, even serenely. Moreover, for the purposes of this Gaumont-British picture, the directors have had to gather their material from shots taken during three different flights, two over Everest led by Lord Clydesdale, and one over Kanchenjunga led by Air-Commodore Fellowes. Thirdly and lastly, in order to build up a picture of adequate length, they were faced with a considerable amount of footage before they arrived at the climax and actual kernel of their production—the aerial conquest of "the roof of the world." Their solution of these difficulties is in the main successful, for it has at least caught the British sporting spirit, the air of strolling out and doing things, none the less casually because the thing to be done is not only momentous but exceedingly dangerous. With their prelude to adventure I am not, personally, wholly in sympathy. They have certainly allowed the members of the Committee and of the Expedition, as well as their generous and patriotic financial backer, Lady Houston, to "speak for themselves" in the discussion of ways and means. Yet it takes a good deal of practice to get over camera-consciousness, nor can you expect the child-like pleasure in make-believe of the "all-native casts" to colour the praiseworthy efforts of the more reticent Englishmen here concerned. The careful questions and answers of a group of courageous gentlemen and one very public-spirited lady sound to me much like those bashful microphone "messages" of the latest sporting celebrity, and only in the finale is this dialogue justified. Then, indeed, all the nonchalant courage and modesty after great achievement that characterises the whole picture is summed up in the answer to the question put to one of the airmen by his waiting colleague: "What was it like?"—"Oh—all right."

The directors get to grips when the wheels are set in motion for the preparation of one of the greatest flights man has ever attempted. The building and shipping of the planes, the careful laboratory tests, the work on the men's equipment, catch the excitement of high-pressure activity and set us chafing at the delay presently caused by weather conditions. A little bit of drama concerning a broken oxygen-pipe has been cleverly cut in here, and gives some idea of the slender margin between life and death so cheerfully accepted as part and parcel of high adventure. Mr. Bonnett, chief cameraman; virtually at his last gasp, ties his handkerchief round the leakage and—carries on.

"EVERGREEN" AND "MURDER AT THE VANITIES."

The tide of the spectacular back-stage picture is still in flood, and has, indeed, gathered strength from two notable additions—"Evergreen," from the Gaumont-



"SPITFIRE," AT THE PLAZA: KATHARINE HEPBURN AS TRIGGER HICKS, THE CAPRICIOUS AND EMBITTERED YOUNG TERMAGANT AND FAITH-HEALER, LIVING AMONG ROUGH MOUNTAIN-FOLK.

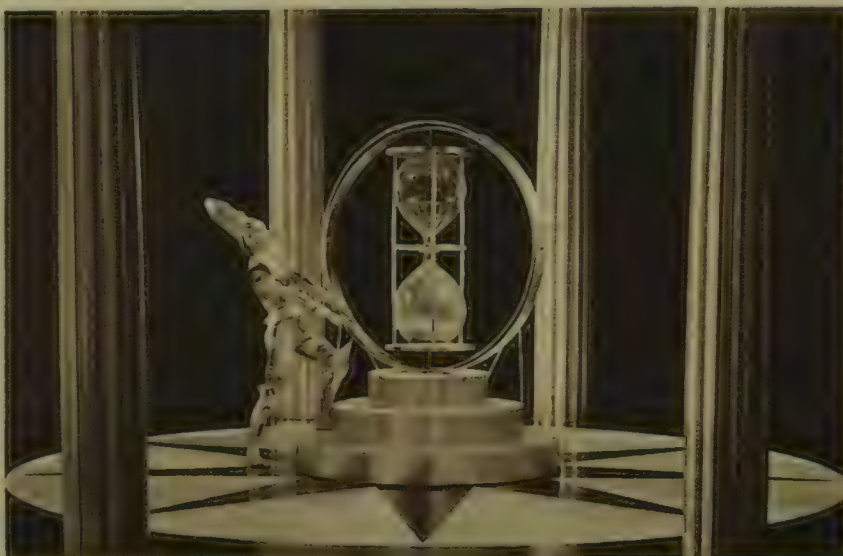
"Trigger" Hicks, an embittered young individualist, alternately warring with and praying for her benighted mountain neighbours, lives in a rough cabin and earns a meagre living by washing clothes. Her character is one of amazing contradictions, easily changing from playfulness and the tenderest sympathy to unbridled fury. Yet love comes to her—though its path certainly does not run smooth.



HARRIET GREEN "II," AS HER LISSOM, MODERN SELF: JESSIE MATTHEWS IN ONE OF HER BRILLIANT CONTEMPORARY DANCE-TURNS IN THE FILM OF "EVERGREEN."



HARRIET GREEN IMPERSONATING HER MOTHER, THE IDOL OF THE EDWARDIAN TIVOLI-GOERS: JESSIE MATTHEWS AS A MUSIC-HALL QUEEN OF THE "GOOD OLD DAYS."



"EVERGREEN," AT THE NEW GALLERY: JESSIE MATTHEWS, AS THE YOUNG DANCER, HARRIET GREEN, IMPERSONATING HER MOTHER IN A SCENE SYMBOLIC OF THE PASSING OF TIME.

In the early years of the present century Harriet Green brought her stage career to an abrupt conclusion and left the country. Her daughter, who has been left in England, grows up, and is persuaded by a publicity agent to impersonate her mother, whom she so closely resembles. Aided by the glamour of her mother's reputation, Harriet Green II. scores enormous successes.

British studios, and "Murder at the Vanities," a Paramount production. Both have the rare advantage of a good story to balance their elaborate song and dance scenes, but the Paramount picture carries off the honours in achieving that most difficult of tasks, the introduction of the actual stage show without dislocation of the dramatic theme. "Evergreen," shown at the New Gallery, will be remembered as one of Mr. Cochran's hits.

Mr. Benn Levy's ingenious story of an audacious publicity "stunt" that carries an unknown chorus girl to fame introduces us first to Harriet Green, queen of variety in the old Tivoli days, the days of hansom-cabs and "mashers." Harriet retires from the stage to marry a Marquis, is blackmailed into flight by a former lover, and dies in Africa, unnoticed and unsung. But she leaves behind her a little daughter, who, in her turn, tries her fortune on the stage. Her remarkable likeness to her mother suggests to the fertile brain of a publicity-agent a daring piece of bluff—none other than the sensational "come-back" of Harriet the First. The fraud and its growing complications, neatly twisted into sentiment and comedy, dramatically capped by Harriet the Second's public confession and light-hearted trial, provides abundant entertainment. Nor would I miss any of Miss Jessie Matthews's songs or dances. For this young British actress has a piquant personality of her own, and infinite grace. Her acting of the two Harriets is wholly delightful.

Now, what with Mr. Levy's fictional invention, his felicitous touches of romance, and the sympathy Miss Matthews creates for the

ambitious chorus girl, there seemed no great necessity for Mr. Buddy Bradley's pyramidal dance ensembles grafted on to the main theme. They are of the kind that cry a halt to an exceptionally pleasant story, and, furthermore, they spin it out unduly. However, here is a large-scale picture, directed by Mr. Victor Saville with the acme of polish, presenting a radiant star in a part worthy of her talent and providing her with admirable support, especially by Mr. Sonnie Hale.

"Murder at the Vanities," the new Carlton picture, is no less generous in the matter of spectacle, Beauty *en masse* and unveiled is undoubtedly an important part of its scheme. But the clever combination of a double murder-mystery and the traffic of a super stage-show has been so designed as to carry the drama of jealousy and

violent death right into the midst of the lovely young ladies of the chorus. A *jeune premier* suspected of murder, and actually finishing up his part with a pair of handcuffs on his wrists; a leading lady walking the stage in fear of her life; blood dripping from the flies on to the bare shoulder of a posing beauty; a detective in the wings ready to clap the *jeune premier's* mother into prison as an alternative to the young man himself—all this pent-up emotion—and more of it—electrifies the smooth presentation of scenic splendours and captivating *coryphées* with a current of tense excitement. Even a fascinating variant of the ostrich-feather dance cannot drown beneath its foaming plumes the menace to Mr. Carl Brisson, gallantly smiling on a canvas island, though Sing Sing looms large and dreams of wedded bliss recede. The director, Mr. Mitchell Leisen, drives the picture along at an excellent pace, and times his "comic relief" to a nicety. The dialogue is peppered with amusing "wise-cracks," and Victor McLaglen as a detective with a gay Lothario complex, as well as Jack Oakie as a shrewd producer, know how to deliver them. A leading lady who can really sing, Miss Kitty Carlisle, makes a charming partner for Mr. Brisson, at his best under able direction; and an actress who should have a big future, Miss Dorothy Stickney, springs a surprise at the end.

RUSSIAN BALLET FOR COVENT GARDEN:

"UNION PACIFIC," "THE THREE-CORNERED HAT," AND "LE BEAU DANUBE";
AS GIVEN BY THE BALLETS RUSSES DE MONTE CARLO.



"UNION PACIFIC," A BALLET OF THE BUILDING OF THE UNION PACIFIC RAILWAY IN AMERICA, A LINE WHICH WAS COMPLETED IN THE YEAR 1869: RIVAL CHINESE AND IRISH LABOURERS.



"THE THREE-CORNERED HAT," ONE OF THE FAMOUS RUSSIAN BALLETS REVIVED BY THE BALLETS RUSSES DE MONTE CARLO: TAMARA TOUMANOVA WITH DAVID LISHINE AND LEONIDE MASSINE (RIGHT).



"UNION PACIFIC": ONE OF THE FOUR BALLETS NEW TO ENGLAND THAT ARE TO BE PRESENTED AT COVENT GARDEN: CHOREOGRAPHY BEFORE A RAILWAY ENGINE OF '69.



"UNION PACIFIC": ACTION THAT IS NOT UNINFLUENCED BY ALCOHOL IN THE BALLET THAT IS CONCERNED WITH RAILWAY-BUILDING IN AMERICA IN THE WILD DAYS OF 1869.



"LE BEAU DANUBE": ALEXANDRA DANILOVA—AND A "CONSTANTIN GUYS" BACKGROUND.

THE Ballets Russes de Monte Carlo—Colonel W. de Basil's company—will open a season of Russian Ballet at Covent Garden on Tuesday, June 19. In addition to various old favourites, they will present four ballets never before seen in this country—"Union Pacific," "Jardin Public," "Rebus," and "Les Imaginaires," being "The Tragic Adventures of Circle, a Triangle, and a Polygon." The company's repertoire includes twenty-seven ballets. Among the revivals will be "The Three-Cornered Hat," "La Boutique Fantasque," and "Le Beau Danube," the last-named with a setting reminiscent of the drawings of Constantin Guys, who represented this paper as war artist during the Crimean War. It is understood that the season, which will last about a month, will be opened by a production of "Le Lac des Cygnes," with Sir Thomas Beecham conducting the London Philharmonic Orchestra. Later, he will also conduct his own "The Gods Go a-Begging."

STRANGE HERALDRY FOR A NEGRO ARISTOCRACY: THE "REGISTER OF ARMS" OF KING HENRY CHRISTOPHE'S HAITIAN COURT.

By G. R. BELLEW, *Somerset Herald*.

AMONG the objects which will be on view at the Commemorative Exhibition at the College of Arms (from June 28 onwards), is a volume entitled "Armorial Général du Royaume d'Hayti." This book contains paintings of the coats of arms of the King, the royal family, and the nobility of Haiti, to

of dignitaries and Court officials. There was a Cardinal - Archbishop, a Lord Chamberlain, a Chancellor, a Master of the Horse, a Grand Almoner, and a host of other offices and appointments, including a College of Heralds with a personnel of fourteen (more numerous by one than their brothers in England): there was a King-of-Arms, whose name was Baraquet, and thirteen Heralds, each called after a town (e.g., Sans Souci, Jacmel, Cap Henry, etc.). The King, Marie Louise his Queen, the Cardinal Archbishop, the entire nobility, the officers of State, the Court officials, and the fourteen heralds, were all either sooty black or mulattoes.

was thorough down to the last detail, judged that coats of arms would confer splendour upon their titles. There seems to be very little doubt that the "Armorial Général du Royaume d'Hayti," the volume referred to in the beginning of this article, is the actual Register of the Coats of Arms which Henry, possibly with the assistance of Baraquet, his King of Arms, assigned to himself and to his aristocracy. It is probably the only copy remaining, if, indeed, there were ever any others.

From a study of the emblems used, and particularly of the mottoes, it will be seen that the King fully appreciated the opportunities which heraldry offered as a medium for inspiring loyalty and honour among his people. The King himself had gold stars, a gold phoenix, and the words "Je renaiss de mes



du Duc de Morin

THE ARMS OF THE DUC DE MORIN; THE CROSS-SWORDS AND THE QUILL PEN SUGGESTING THAT THIS NOBLEMAN WAS PROFICIENT BOTH IN THE PROFESSION OF ARMS AND IN LETTERS.

the number of ninety. The circumstances surrounding the origin of this "Register of Arms" are such as to make it a record of unusual historical and romantic interest.

In March, 1811, President Henry Christophe of Haiti was declared King. He had been President for five years, and during that time had transformed his domain from a wilderness of disorder into the richest and most prosperous country of its size in the world. Henry, who had been largely instrumental in securing by force of arms the liberty of his fellow slaves, was an ignorant, full-blooded negro by birth. He could not read, and he could only write two words—Henry and Christophe. His career clearly shows, however, that he possessed administrative capabilities comparable to the greatest rulers in history. Perhaps his most outstanding quality was his astonishing capacity for work; he slept short hours and ate fast, it was said, in order that he might have the more time for work.

When Henry had been declared King, he set about preparing the necessary "background" with the thoroughness which characterised his other actions. In April 1811, he instituted an Order of Chivalry known as the Royal and Military Order of St. Henry. The star of the Order consisted of six double rays of gold enamelled with blue, in the centre of which was, on one side, a representation of St. Henry, with the words "Henry Fondateur 1811" round it, and on the other side a star and a crown of laurels, with the words "Prix de la Valeur."

In May, 1811, Henry created a hereditary nobility, "for the purpose," the official declaration stated, "of conferring splendour upon the throne." There were 6 princes, 8 dukes, 20 counts, 41 barons, and 11 chevaliers, "whose honour is to be their distinguishing character, whose fidelity must be above all proof, their devotion unbounded, and their resolution inflexible to conquer or die in defence of that throne from which they derive their primitive lustre." At the same time there was called into being a body

In June 1811, King Henry was crowned with great pomp and circumstance. At a banquet held afterwards, at which there were 600 guests, including many English and American traders, he gave his first royal toast: "My brother," he said, "the King of Great Britain." It is evident from the Royal Almanack, which was printed yearly at the Palace of Sans Souci, that the strictest Court etiquette obtained. Thursdays were set aside for receptions; all the nobility had to attend. The uniforms were French in cut and character; the colours were bright, and there was a great deal of gold braid; but they were sartorially faultless: the former negro slaves, it is said, loved them almost as much as they loved their titles. Strict order of precedence was observed: "The footstool is assigned to princes and dukes," says the Court ordinance; "the folding chair to counts and barons."

It may be assumed that, just as their titles conferred "splendour upon the throne," Henry, who



HENRY CHRISTOPHE, THE NEGRO KING OF HAITI: THE ONLY KNOWN CONTEMPORARY PICTURE OF HIM; PAINTED BY RICHARD EVANS (1784—1871).

Our readers will recall the full-page colour reproduction of this portrait in our issue of March 31 last. On the opposite page we give further examples of the arms contained in the "Armorial Général du Royaume d'Hayti."



THE ARMS OF THE BARON DE LEVEILLÉ: A WHITE HORSE ON A RED SHIELD, WITH BLUE RABBIT SUPPORTERS.

Mr. Bellew adds the following note: "It is almost certain that the paintings of these Arms were actually executed in Haiti. King Henry would have nothing to do with France (he was wont to describe Napoleon as 'that tyrant'), and if they had been done in England the style and technique would have been different."

cendres." The meaning of the stars is uncertain, but the phoenix (a symbol of resurrection), and "I am born again from my ashes," probably represent Henry's sentiments respecting either himself, the slaves of Haiti, or the black races as a whole.

The Queen had the same arms, except that there were bees instead of stars, and her motto was, quite simply, "God Save the King" ("Dieu Protège le Roi"). Prince Noël displayed on his shield the Haitian flag, with the inscription: "It is beautiful to die for one's King," a noble thought which could not be more clearly expressed. Generally speaking, the heraldry, which is Franco-Spanish in style, is artistically good. In some respects the treatment and technique is a little unusual, and suggests that the author of these designs was not entirely familiar with European heraldry.

King Henry's ambition, amounting perhaps to an obsession, was to show the rest of the world that negroes could be as enlightened and as dignified as white men. He strove, against overwhelming odds, to give them something of which they could be proud. His kingship, his gaily uniformed aristocracy, with their titles and coats of arms, his Court of Sans Souci, with its stiff formalities, his sixteen palaces and his monumental fortress of La Ferrière, were, it seems, constructed chiefly with this object in view. He was, perhaps, the greatest champion the negroes have ever known. His origin is unrecorded. His parents are believed to have been brought from West Africa across the Middle Passage. From the fact that he called his crack regiment of giant negroes the "Royal Dahomets," a guess may be hazarded that Dahomey was his parents' source of origin. The natives of that country "are tall and well formed, proud, reserved in demeanour, polite in their intercourse with strangers, warlike and keen traders" ("Encyclopædia Britannica"), all of which characteristics King Henry is said to have possessed.

**A Negro Duc de la Marmelade,
A Comte de Limonade, and Other Curious
Titles Created by Haiti's Black King.**



Duc de la Marmelade

THE ARMS OF THE DUC DE LA MARMELADE—A TITLE DERIVED FROM A HAITIAN TOWNSHIP SO CALLED FACETIOUSLY BY THE ORIGINAL FRENCH COLONISTS: A SILVER SWORD AND GOLDEN KEY ON A GREEN SHIELD.



Duc de l'Ause

THE ARMS OF THE DUC DE L'AUSE, THE CARDINAL ARCHBISHOP OF HAITI: A PURPLE SHIELD WITH A MITRE, A REPRESENTATION OF THE HOLY GHOST AND A CROZIER, SUPPORTED BY TWO ANGELS.

**The Arms of Henry Christophe
and His Peers in a Register to be Seen in
the Coming Exhibition of the College of Arms.**



Comte de Limonade

THE ARMS OF THE COMTE DE LIMONADE, AN ELDERLY AND HIGHLY CULTURED MULATTO WHO WAS SECRETARY OF STATE AND FOREIGN MINISTER AND DERIVED HIS TITLE FROM THE NAME OF A TOWN.



Baron de Béliard

THE ARMS OF THE BARON DE BÉLIARD, WHO WAS, ACCORDING TO HIS MOTTO, GOOD AT SOMETHING ELSE BESIDES GARDENING: A SILVER WATERING-CAN AND RAKE ON A "BLACK SHIELD, SUPPORTED BY "RAMPANT" CHAMELEONS.



Duc de l'Artibonite

THE ARMS OF KING HENRY; THE CROWN ABOVE THE SHIELD, WHICH IS SURROUNDED BY THE CHAIN AND STAR OF THE ORDER OF ST. HENRY, BEING THE SAME AS THAT IN THE PORTRAIT BY RICHARD EVANS. (SEE OPPOSITE PAGE.)



Baron de J. Latortue

THE ARMS OF THE BARON DE J. LATORTUE: "GULES AN OWL ARGENT," SYMBOL OF WISDOM, WITH GREEN COCKS; AND HAVING A HAT TO ENSIGN THE HELMET SUCH AS ONLY NINE OF THE NINETY NOBLES HAD—ITS MEANING UNCERTAIN.



Duc de l'Artibonite

THE ARMS OF THE DUC DE L'ARTIBONITE: "VAIR A DOUBLE-HEADED EAGLE OR CROWNED GULES"; WITH A MOTTO EXPLAINING HOW THIS GENTLEMAN OF COLOUR BECAME A DUKE.

One of the most romantic characters in history was King Henry Christophe of Haiti, the "Negro Napoleon" who made himself king of the island in 1811 and set up a court of fantastic magnificence at Milôt. The subject was given prominence in our issue of March 31, where we mentioned the nobility with which the king surrounded himself, giving high-sounding titles and elaborate coats of arms to his black henchmen. Mr. G. R. Bellew, Somerset Herald,



Chevalier de Lecoute

THE ARMS OF THE CHEVALIER DE LECOUTE; THE WHITE BIRD ON THE BROKEN PERCH PERHAPS REPRESENTING THE HATED FRENCH; AND WITH BLACK BIRDS THAT A FIFTEENTH-CENTURY ENGLISH ARTIST MIGHT HAVE DRAWN.



Prince des Gonaïves

THE ARMS OF THE PRINCE DES GONAÏVES: A GOLD SHIELD ON WHICH IS AN EYE WITHIN A WREATH OF LAURELS, SUPPORTED BY "WILD MEN"—EMBLEMS WHOSE MEANING IS OBSCURE.

in an article of exceptional interest on the opposite page, describes the volume from which these illustrations are taken as almost certainly "the actual Register of the Coats of Arms which Henry . . . assigned to himself and to his aristocracy." The volume will be on view from June 28 onwards at the Commemorative Exhibition of the College of Arms, which is being held to celebrate the 450th anniversary of the College—the first exhibition of its kind.

CHESS IN THE NINETEENTH CENTURY.

BEING AN APPRECIATION OF

"A CENTURY OF BRITISH CHESS": By PHILIP W. SERGEANT.*

(PUBLISHED BY HUTCHINSON.)

CHESS, we believe, is ageless—it is notoriously timeless—and the century which Mr. Sergeant has selected for his chronicle is admittedly a somewhat arbitrary period; nevertheless, it will be a convenient one for students of chess history and of the exploits of famous players. Mr. Sergeant brings to his work abundant experience of the game, together with an enthusiasm which was imparted to him at an early age by his father. The volume is very informative, but shows more industry than constructive talent. The information has been derived principally from old chess periodicals, and the result of tracing these year by year has been a good deal of overlapping and repetition. The reader is asked to follow, not always without tedium, a rather episodic chronicle, instead of being shown a well-proportioned perspective of the subject. Notwithstanding these defects, Mr. Sergeant may fairly claim to be the first in the field with a book which was needed by lovers of chess, and discharges the pious office of saving from oblivion many notable events in the history of a fine game.

In the late eighteenth century, the great name in chess was that of the Frenchman Philidor, and it was through his inspiration that the first clubs, "under distinguished patronage," were founded in London. J. H. Sarratt and William Lewis were the two masters in the early years of the nineteenth century; and, indeed, Lewis, both by his play and his writings, has a claim to be regarded as the father of modern English chess. Another pundit was George Walker, but the outstanding influence when Mr. Sergeant's period begins was that of Howard Staunton—a name specially to be commemorated in these pages, since Staunton for many years conducted the Chess Column in *The Illustrated London News*. He was a remarkable player—probably the only Englishman who was ever in the running for world championship—a commanding influence, and a strange, provocative personality. Throughout his career—and even after his death—he was a centre of controversy, attacking his adversaries unsparingly and receiving much vituperation in return. In 1857, at the height of his reputation, he retired from chess to pursue Shakespearean studies, in which he seems to have shown no mean aptitude. In 1865 he reappeared in journalism as the anonymous editor of the *Chess World*, in which he displayed "his most bellicose mood, suffering indeed from an irritability of temper which can only be excused on the ground . . . of physical sufferings." For four stormy years the *Chess World* continued to embitter British chess politics." Despite his defects of temper, Staunton remains the most commanding British personality in the whole of Mr. Sergeant's story.

From about 1840 onwards, chess steadily grew in prestige and organisation. In 1843 there was a great match in Paris between Staunton and Saint-Amant. In 1851 the first international Master-Tournament was held in London, and was won by Adolf Anderssen, who was again victorious at the Tournament of 1862. This was a memorable date, for it saw the first successful attempt, in the British Chess Association, at national organisation of the game. The growing popularity of chess was shown by the increasing number of clubs of repute, and by the steady growth of provincial organisations, to which Mr. Sergeant pays due attention. Between the 'sixties and the 'eighties two planets outshone all others in the chess firmament—William Steinitz and J. H. Zukertort, lifelong rivals, but both powerful influences upon the game. Hardly less distinguished and even more active was J. J. Löwenthal. It must be regretfully admitted that foreigners, especially those of the Jewish race, have made the most important contributions to chess in England and in Europe, but there have also been distinguished English names besides that of Staunton, notably H. E. Bird, the youthful Cecil de Vere, Amos Burn, F. D. Yates, and—perhaps the most consistent performer of all—John Henry Blackburne. Blackburne's blindfold play was extraordinary. At the Congress of 1872

he gave a blindfold exhibition against ten players with only one loss, "in spite of the fact that he was posted in the concert-room of the Crystal Palace, where Sullivan's 'Te Deum' was being performed and songs were sung, while there was much excitement over a visit of the Prince of Wales to the Palace that day. But it would have taken more than that to disturb Blackburne!"

Mr. Sergeant regards 1892 as an epoch-making date in the history of British chess, for in that year Dr. Emanuel Lasker took up his residence in England. It is unnecessary to comment on this great master's services to the game. The year 1904 saw the birth of the British Chess Federation, and the final settlement of chess on a stable national basis. Mr. Sergeant gives a full account of the revival after the war in the Victory Congress, and of the annual international contests since that date. Perhaps the most important event in recent years was the establishment of the International Chess Federation in 1923. No prominent figure

Churchill, Sir Robert Peel, and Professor John Ruskin. Among the great characters of chess, we must not forget to mention the two automata which attracted considerable attention in their day. The first, the "Terrible Turk," invented by Baron Wolfgang von Kempelen, was brought to London in 1819, and the player concealed within it was William Lewis. "Mephisto," exhibited in the 'seventies, was operated by Isidor Gunsberg, who—though he was unable to save Mephisto from financial failure—was afterwards very prominent and successful in British chess.

The leisureliness to which chess is notoriously prone finds many illustrations in this book. A correspondence match begun in 1824, between the London and Edinburgh Chess Clubs, took four years to complete! This record has not been surpassed even by "Test" cricket in Australia. In another correspondence match in 1834, between the Westminster and Paris Chess Clubs, the time-limit was fixed at a move a fortnight. Pace improved when, at the instance of Staunton in the pages of this journal, the first game by "electric telegraph" was played in 1845. Thirty-three years later, the telephone was first pressed into the service. Throughout the century there were continuous complaints of the slowness of some players—for example, McDonnell sometimes took an hour and a half over a move—and it was not until a comparatively recent date that the time-factor was reasonably regulated.

Coming to the subject with an open and, we regret to say, an uninstructed mind, we find that Mr. Sergeant's chronicle has led us to an unexpected but a firm conclusion—namely, that chess is a highly dangerous game.

It is dangerous for two reasons. First, it seems to bring down many of its most accomplished devotees in sorrow to the grave or to the bankruptcy court. Mr. Sergeant's pages provide a melancholy catalogue of Masters who have declined into ill-health or evil days, or both—for example (to confine ourselves to the Olympians), William Lewis, Labourdonnais, Elijah Williams, Löwenthal, Blackburne, Zukertort, and Pillsbury; while the "failings" of others, such as Mason and de Vere, are discreetly hinted at. It seems that a severe penalty must be paid for supremacy at this exacting game! Among its less eminent followers, however, respectability seems to be adequately maintained, for it seems to have made a particular appeal to the clergy.

Secondly, we have met with no form of pastime, not even body-line bowling, which appears to have roused such violent passions as chess. In 1852 Elijah Williams referred to "the unhappy strifes and jealousies which now afflict the metropolitan chess circles." Until modern days there seems to have been little relaxation of these "unhappy strifes and jealousies." We have already referred to the polemics of Staunton. Similar controversies and recriminations centred round Steinitz; his numerous enemies—from whom eventually he fled to America—expressed their opinion of him (not without retort) in such terms as "inky ruffian" and "fat, unfair and forty." We hear of pitched battles at the London Congress in 1851, in the City of London Club, and in the editorial offices of chess magazines; of desperate encounters between the British Chess Association and the Counties Chess Association; of feuds between various clubs on the one hand

and the British Chess Federation on the other. Defiance is hurled and imputation is recklessly scattered; "apropos of nothing," writes an amiable critic in 1876, "will any of your readers be kind enough to count on the fingers of the left hand the number of 'square' chess matches in which foreigners have taken part, that have been played in England, say, during the last thirty years." There is even bitter feeling and high indignation because, at the Congress of 1870, Lord Lyttelton goes to sleep in the presidential chair while Captain Kennedy is delivering a lecture on "The History and Antiquities of Chess"—conduct which any reader of Mr. Sergeant's pages will, we feel sure, find it difficult to understand. Whence comes this spirit of ferocity in a game so sedate? Is it the Kings, Knights, and Castles who generate this martial atmosphere, despite the pacific influence of the Bishops? Whatever the cause, it is obvious that in chess there are grave dangers to fortune, health and character.

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

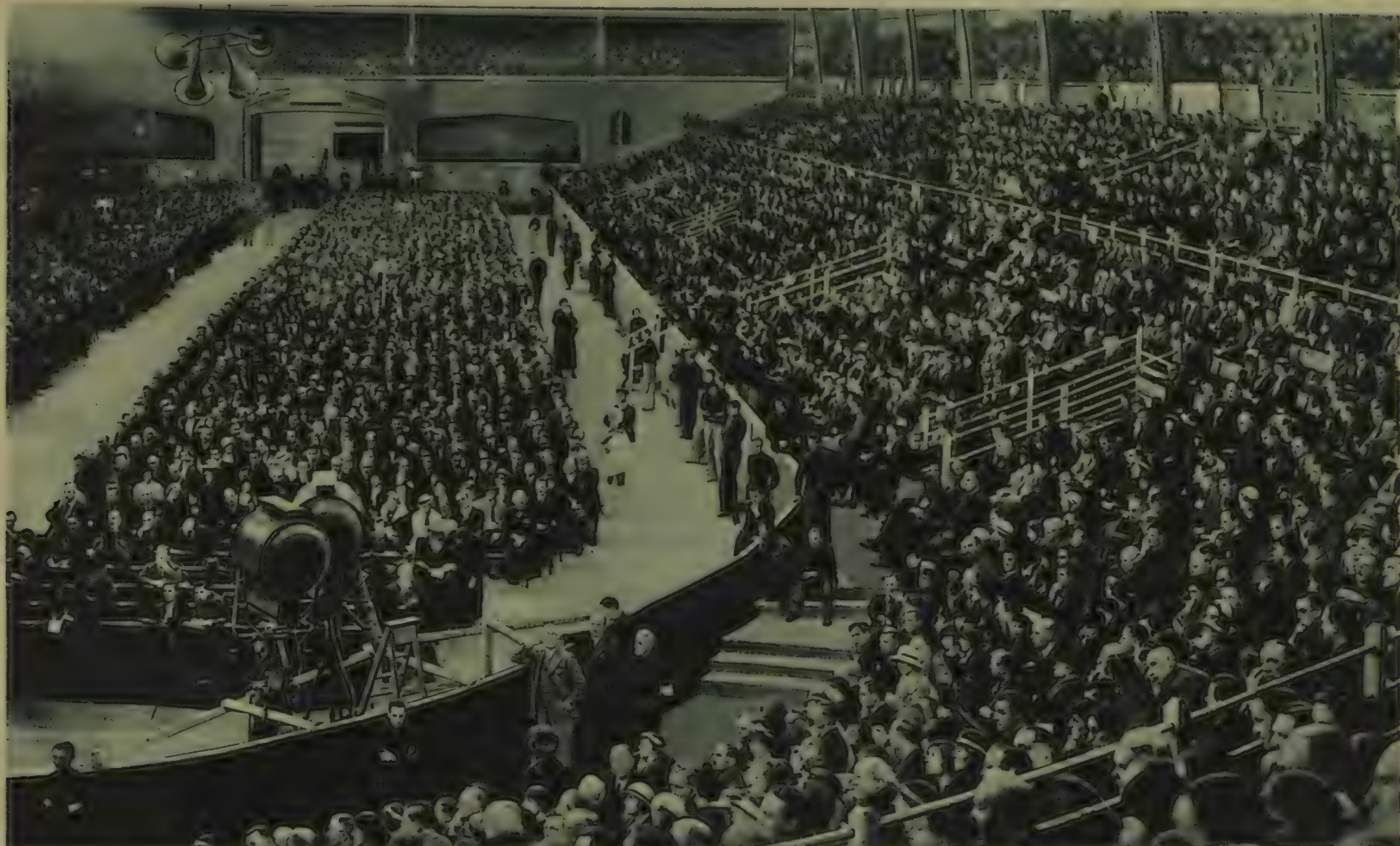
Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

of contemporary chess is omitted in Mr. Sergeant's painstaking pages, and it is needless to say that Señor Capablanca is the giant among them. Among British players, the last of the old school disappeared with the death of Amos Burn in 1925; after that date "it was left entirely to younger generations to maintain the national tradition. How far that can be done remains to be seen."

Some of those who have excelled in chess have been famous in other ways. The most distinguished literary name among British players is that of Henry Thomas Buckle, who for a few years held a very high rank in the game; Mr. Sergeant thinks that it would have been even higher but for uncertain health and intense preoccupation with the monumental "History of Civilisation." Though they made no pretensions, so far as we know, to eminence in the game, it is interesting to find in the annals of the British Chess Association that Lord Tennyson was a President, and that the Vice-Presidents included Lord Randolph

* "A Century of British Chess: A Full Account of Chess and Its Players from 1830 Until the Present Day." By Philip W. Sergeant, Author of "Morphy's Games of Chess," "Morphy Gleanings," "Charousek's Games of Chess," etc. With Frontispiece and eighteen Illustrations. (Hutchinson and Co.; 75s.)

THE BLACKSHIRT MEETING: A QUESTION OF EXCESSIVE VIOLENCE.



THE SCENE INSIDE OLYMPIA DURING SIR OSWALD MOSLEY'S SPEECH: A MEETING CONSTANTLY INTERRUPTED BY SHOUTS, FREE FIGHTS, AND THE EJECTION OF INTERRUPTERS WITH A VIOLENCE THAT SOME THOUGHT JUSTIFIED AND SOME THOUGHT EXCESSIVE.



OUTSIDE OLYMPIA DURING THE BLACKSHIRT MEETING: A DISORDERLY SCENE PROVIDING A STUDY IN EXPRESSIONS AND AN EXAMPLE OF THE DIFFICULT WORK OF THE POLICE IN KEEPING ORDER BETWEEN COMMUNISTS AND FASCISTS.

An audience of 15,000 people was present at a meeting of the British Union of Fascists held in the main hall at Olympia on the evening of June 7. Sir Oswald Mosley was the only speaker. His speech, which lasted for two and a quarter hours, was continually interrupted by those hostile to the Blackshirt movement, and by strife between them and Blackshirt stewards, male and female. Every few minutes throughout the meeting there was a clash, since a campaign of interruption had clearly been planned in advance; and numbers of interrupters were violently ejected. Demonstrations also took place outside the hall, and led

to such obstruction of those entering that the meeting started forty minutes late. Police were in force outside Olympia. They had a difficult task in keeping the peace between groups of Blackshirts and anti-Fascists, and during the evening made twenty-three arrests. The question whether excessive violence was used by the Blackshirt stewards at the meeting has aroused much controversy, and has even been taken up in Parliament. In a statement in the House of Commons on June 11, the Home Secretary said that scenes of disorder such as those witnessed on this occasion could not be tolerated.

HARDER FOR THE RIDER THAN THE ANIMAL! SEES IT AND AS THE



A COMPETITOR IN A WILD-HORSE RACE JUST AFTER MOUNTING: A CONTEST IN WHICH TEAMS OF COWBOYS HAVE TO SADDLE WILD HORSES WHICH VIOLENTLY RESIST THE EFFORT TO CONTROL THEM.



BRONK-RIDING: A PARTICULARLY WILD AND VICIOUS MOUNT—JUST THE KIND THAT COWBOYS LIKE TO RIDE—WHICH ON THIS OCCASION WAS MAKING A DESPERATE ATTEMPT TO BITE THE RIDER'S FOOT.



A TYPICAL INCIDENT OF A BRONK-RIDING CONTEST: AN EVENT IN WHICH THE RIDER MUST HOLD THE REINS IN ONE HAND, KEEPING THE OTHER FREE.



MAXINE HENLEY, ONE OF THE COWGIRLS, IN A BRONK-RIDING COMPETITION: A PHOTOGRAPH THAT SHOWS THE "HOBBLER" STIRRUPS AND THE DOUBLE REIN ALLOWED TO WOMEN RIDERS.



A SPILL IN THE WILD-STEER RIDING CONTEST: AN EVENT IN WHICH THE RIDER MUST RETAIN HIS SEAT FOR TEN SECONDS, WITH NO SADDLE BUT ONLY A ROPE ROUND THE ANIMAL'S BODY.



A PHASE OF BRONK-RIDING KNOWN AS "WALKING BEAM," IN WHICH THE HORSE GOES IN A SERIES OF HOPS, MAKING IT VERY DIFFICULT FOR THE COWBOY, WHO HAS TO OBSERVE CERTAIN RULES IN THE MOVEMENT OF HIS FEET.

The much-discussed Rodeo opened at the White City Stadium on June 9. As the programme points out, it is "neither a 'circus' nor a 'show,'" and is rather to be regarded as a great sporting contest. The cowboys and cowgirls competing for the championship and prizes come at their own expense and must observe established rules. The "Grand Entry," with which the Rodeo begins, has been described as "one of the most superbly romantic" spectacles seen in London. The bronk-riding and buck-jumping events provide a magnificent display of horsemanship. The women

riders, hardly distinguishable from the men in costume, may use a double rein (held in one hand) and "hobblers" stirrups—that is, stirrups tied down beneath the horse. The black horse called "Five Minutes to Midnight" has, up to the time of writing, proved unconquerable, even by Dan Utley, winner of the Prince of Wales's trophy at the Calgary Stampede. Any element of cruelty to animals that may have existed in former rodeos has been entirely eliminated. If there is any suffering in the present contests, it befalls the human participants and not the animals. The

THE WHITE CITY'S RODEO AS AN ARTIST CAMERA SEES IT.



ANOTHER EXAMPLE OF BRONK-RIDING: ONE OF THE MOST THRILLING EVENTS, WITH HORSES NOT TRAINED TO BUCK, BUT DOING SO SIMPLY BECAUSE THEY OBJECT TO BEING SADDLED AND RIDDEN.



A HORSE HITHERTO UNCONQUERABLE: "FIVE MINUTES TO MIDNIGHT" THROWS DAN UTLEY, WINNER OF THE PRINCE OF WALES'S CALGARY TROPHY. (SEE ALSO RIGHT-HAND DRAWING BELOW.)



A COWGIRL IN A BRONK-RIDING CONTEST: AN EVENT IN WHICH THE RIDER IS STRICTLY FORBIDDEN TO HIT THE HORSE, AND (TO AVOID DISPUTES WITH THE JUDGE) THERE IS NO RE-RIDE IF THE ANIMAL FAILS TO BUCK.

steer-roping, for example, is done on the "break-away" system, in which the rope is snapped on a thread the moment the animal is noosed, but the men have no analogous protection. The cowboys are very fond of the horses and would never hurt them. Their spur rowels are covered with leather. M. Paul Coze, whose drawings, made at the White City, are reproduced here, is a well-known Paris artist and writer, who visited New York to study the Rodeo there. He knows many competitors personally, and is the author and illustrator of the first book on the



ONE OF THE COWGIRLS IN A FANCY-RIDING CONTEST: LUCILLE ROBERTS COMPLETELY UNDER HER HORSE—A VERY DIFFICULT TRICK IN WHICH A COWGIRL WAS RECENTLY INJURED IN THE NEW YORK RODEO.



ONE OF THE COMPETITORS IN THE BRONK-RIDING CONTEST: A CHARACTERISTIC DISPLAY OF DARING HORSEMANSHIP IN THE RODEO THAT IS NOW BEING HELD IN THE STADIUM AT THE WHITE CITY.



"SUICIDE" TED ELDER STANDING ON TWO HORSES JUMPING OVER A CAR—HERE FALLING THROUGH ONE HORSE CATCHING ITS FOOT ON THE CAR.



THE LITTLE BLACK HORSE ON WHICH (UP TO THE TIME OF WRITING) NO RIDER HAS SAT FOR THE NECESSARY TEN SECONDS! "FIVE MINUTES TO MIDNIGHT" (SEEN ALSO IN THE THIRD PHOTOGRAPH FROM THE RIGHT IN THE ROW ABOVE).

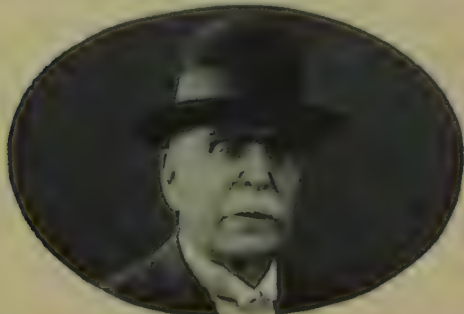
subject published in France, which is being translated into English. He is also prominent in the Scout movement, and is forming a delegation of French Boy Scouts to attend the 600th anniversary of the landing of Jacques Cartier in Canada. M. Coze has travelled among "Redskins" in Canada and the United States, and made art records of their life. One of his books, "Mœurs et Histoire des Peaux-Rouges," was crowned by the French Academy, and another—"Cinq Scouts chez les Peaux-Rouges"—is popular among French Scouts.—[DRAWINGS BY PAUL COZE.]

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE ANNUAL INSPECTION OF THE ST. JOHN AMBULANCE BRIGADE: SIR AYLMER HUNTER-WESTON TAKING THE SALUTE IN HYDE PARK.

The Annual Inspection of the St. John's Ambulance Brigade was held in Hyde Park on June 9, on the Guards Parade Ground. Lieut.-General Sir Aylmer Hunter-Weston, Chancellor of the Order of St. John, took the salute. Five battalions of the Brigade were on parade, with two nursing battalions and a number of cadets. The band of the Welsh Guards was present.



SENATOR CORRADO RICCI.

The great Italian archaeologist. Died June 5; aged seventy-six. Famous for his work in uncovering the remains of ancient Rome, revealing Trajan's Market, and important monuments. Contributed to "The Illustrated London News," notably on March 18, 1933.



DR. T. G. PINCHES.

The well-known Assyriologist. Died June 6; aged seventy-eight. Formerly Lecturer in Assyrian at University College, Gower Street, and the Liverpool Institute of Archaeology. Author of "Religion of Babylonia and Assyria" (1906).



A GREAT ENGLISH COMPOSER DEAD: THE LATE FREDERICK DELIUS. Frederick Delius, the great British composer, died at his home near Paris on June 10 at the age of seventy-two. He had been an invalid for a long time, and had become partially blind and paralysed. His works include his great choral work, "A Mass of Life," the opera "A Village Romeo and Juliet," "Dance Rhapsody," "Brigg Fair," "Sea Drift," and "The Song of the High Hills."



THE EMIR ABDULLAH OF TRANSJORDAN (IN ARAB DRESS) SALUTING AFTER LAYING A WREATH ON THE CENOTAPH.

The Emir Abdullah of Transjordan arrived in London on June 9, on a visit of three weeks as a guest of the Government. Sir Philip Cunliffe-Lister, Secretary of State for the Colonies, was on the platform at Victoria to meet him. Others present were the Iraqi Minister and the Minister for Saudi Arabia. On June 10 the Emir laid a wreath on the Cenotaph. On June 11 he was received in audience by the King at Buckingham Palace.



SIR H. S. THEOBALD, K.C.

Author of the famous legal text-book on the law of Wills (published 1876). Died June 8; aged eighty-seven. Also published "The Law of Land" (1902); a treatise on "The Law of Railways" (with the late Mr. Balfour Browne); and a work on the law of Lunacy.



MR. S. O. DAVIES, M.P.

Elected M.P. (Labour) in the by-election at Merthyr Tydvil, caused by the death of Mr. R. C. Wallhead (Labour). Had a majority of 8269 over the Liberal candidate, against Mr. Wallhead's majorities of about 14,000 and 13,000 in 1929 and 1931 respectively.



WINNER OF THE OAKS: LIGHT BROCADE BEING LED IN BY HER OWNER, LORD DURHAM.

Lord Durham's Light Brocade, trained by Frank Butters (seen here with Lord Durham), and ridden by B. Carslake, won the Oaks at Epsom on June 8, by a length and a-half from Mr. Michalino's Zelina, which was another length in front of Lord Astor's Instantaneous. The race was witnessed by the King and Queen.



THE PRINCE OF WALES AT THE NORTHANTS SHOW: H.R.H. PRESENTING PRIZES IN THE RING.

The Prince of Wales visited the Northamptonshire Agricultural Society's Show at Kettering on June 8. He flew from Hendon to Sywell, and motored to the show ground. He was met at Sywell by Lord Spencer and Lord Exeter. The show was considered to be one of the best in the 122 years' history of the Society. The Prince attended the luncheon after making a tour of the grounds.



THE ROYAL COUNTIES SHOW AT SALISBURY: THE DUCHESS OF YORK PRESENTING PRIZES IN THE JUVENILE CLASS.

The Royal Counties Show opened at Salisbury on June 6. The last occasion the Show was held there was in 1881. The Duke and Duchess of York visited it on June 7. The Duchess presented the prizes in the children's riding classes; and both she and the Duke made a short tour of the grounds.

HOME EVENTS OF THE WEEK: ROYAL AND ECCLESIASTICAL OCCASIONS.



HIS MAJESTY INSPECTS THE CORPS OF COMMISSIONAIRES IN THE GROUNDS OF BUCKINGHAM PALACE: THE KING AND QUEEN AT THE REVIEWING BASE.

The King held a review of the Corps of Commissionaires at Buckingham Palace on June 10. It was the third time that his Majesty had reviewed the Corps, the first occasion being in 1889. The Corps was founded by Captain Sir Edward Walter in 1859, and is now commanded by his great-nephew, Lieut.-Colonel Edmund Walter. Its present strength is 4550, of whom 2800 belong to the London Division and 1750 to the Provincial Divisions.



A ROYAL INSPECTION OF SOUTH AFRICAN WAR PILGRIMS: THEIR MAJESTIES, WITH COLONEL THACKERAY AND ADMIRAL OF THE FLEET LORD JELlicoe (RIGHT).

Before driving from Buckingham Palace to Epsom for the Oaks on June 8, the King and Queen inspected a group of South African War Pilgrims, who are on their way to the battlefields of France and Flanders. The men, more than three hundred in number, were drawn up, with their womenfolk, in the Palace gardens. Admiral of the Fleet Lord Jellicoe, Grand President of the British Service League, presented to the King Colonel Thackeray, who is in charge of the pilgrims.



MANCHESTER'S GREAT NEW LIBRARY, WHICH THE KING HAS ARRANGED TO OPEN ON JULY 17: AN AIR VIEW OF THE VAST CIRCULAR BUILDING.

The King has arranged to visit Manchester, accompanied by the Queen, on July 17, to perform the official opening of the new £425,000 Central Library and to lay the foundation-stone of the Town Hall extension. His Majesty has requested that no unnecessary expense should be incurred in connection with his visit. As mentioned in our issue of March 24, the new Library, designed by Mr. E. Vincent Harris, F.R.I.B.A., is already accessible to the public. It contains storage room for the books of another century.



THE CELEBRATION OF CARDINAL BOURNE'S JUBILEE AS A PRIEST: THE CROWD OUTSIDE ARCHBISHOP'S HOUSE AS THE CARDINAL GAVE THE PAPAL BLESSING.

The fiftieth anniversary of the ordination of Cardinal Bourne, Archbishop of Westminster, was celebrated with great splendour at Westminster Cathedral on June 11. The Cathedral was crowded, and many thousands of Roman Catholics attended from all parts of the country. The Pontifical High Mass of Thanksgiving was sung by Bishop Butt, auxiliary Bishop of the diocese; and a letter of congratulation was read from the Pope. After the celebration the Cardinal and a procession of clergy passed from the Cathedral to Archbishop's House, and a great crowd of people gathered outside. The crowd knelt in the street as the Cardinal, with hand uplifted, sang in Latin the Papal blessing.



THE FIFTIETH ANNIVERSARY OF CARDINAL BOURNE'S ORDINATION: THE CARDINAL GIVING THE PAPAL BLESSING FROM A BALCONY OF ARCHBISHOP'S HOUSE TO THE CROWD ASSEMBLED IN THE STREET BELOW.

A PICTORIAL COMMENT ON THE NEWS OF THE DAY.



THE NEW PEDESTRIAN CROSSING-PLACES IN LONDON: PEDESTRIANS AVAILING THEMSELVES OF THE MARKED CROSSINGS OPPOSITE CHARING CROSS STATION.

The Ministry of Transport recently announced that proposals for establishing pedestrian crossing-places in London, published previously in April, would be put into force and that experimental crossings would be established at some sixty junctions in Westminster and Holborn. The regulations governing the use of these marked crossings made it clear that pedestrians were not to obstruct traffic moving in the general line of traffic movement; while traffic turning at right angles must give way to pedestrians.



THE DISASTROUS EXPLOSION OF A GAS-HOLDER IN HONG KONG: THE FIRE BRIGADE DEALING WITH THE SUBSEQUENT OUTBREAK OF FIRE IN CLARENCE TERRACE.

The Hong Kong and China Gas Company's gas-holder at West Point, Hong Kong, exploded on May 14. Some forty persons were eventually reported dead and over a hundred as injured. The gas-holder burst sideways, releasing 350,000 cubic feet of gas which apparently ignited instantly. The tenements only a few feet away took fire. One block of seven houses in Clarence Terrace was destroyed, and the explosion shattered another block.



USING A DOCK AS A "BOILER": A DEVICE TO RELEASE CONGEALED OIL IN A SHIP'S DOUBLE BOTTOM.

A correspondent who sends us this photograph notes: "At the North Shields Dockyard of Messrs. Smith's Dock Company, they are carrying out an experiment with the object of releasing the quantity of congealed oil which has accumulated in the false bottom of a ship, by partly flooding the dock and attempting to bring the water to boiling point by playing steam-pipes into it."



THE NAVY'S LINK WITH CANTERBURY CATHEDRAL: H.M.S. "CANTERBURY'S" BELL, WHICH WILL BE RUNG THERE DAILY. The annual festival of the Friends of Canterbury Cathedral began on June 9 with a service for seafarers. The bell of H.M.S. "Canterbury," recently broken up at Chatham, was carried up the Nave by Able-Seaman Rhodes and Stoker First Class Kerman. Later it was hung up in a special frame, and "six bells" was struck on it at three o'clock. (See also page 973.)



SERIOUS RIVER POLLUTION IN WILTSHIRE?—SOME OF THE DEAD FISH IN THE AVON, NEAR TROWBRIDGE.

To the great disappointment of anglers (the coarse fishing season being about to begin), thousands of roach, eels, perch and tench were found dead in the River Avon, near Trowbridge, on June 5. Other fish were seen swimming near the surface in a distressed condition. There was a similar occurrence in the same stretch of water last year, after heavy rain following drought.



THE WHIPSNADE TRAGEDY: FOUR LIONS, TWO OF WHICH MAULED MR. STENSON TO DEATH WHEN HE TRIED TO RETRIEVE A HAT.

A man who was attempting to retrieve a hat from the lions' den at Whipsnade on June 7, over-balanced and fell in and was mauled to death by the lions. His name was Stenson and he was employed as a motor driver at the "Zoo" there. Keepers and workmen, who were employed on building a giraffe house near by, ran to the scene, but by that time Stenson had been dragged beneath some bushes. Captain W. P. B. Beal, Superintendent of the "Zoo," and the keepers made every



THE SCENE OF THE TRAGEDY: THE SPOT WHERE MR. STENSON CLIMBED ALONG THE INSIDE RAILINGS ABOVE THE PIT, WHEN A LION SEIZED HIS ARM.

effort to entice the lions from the body, tempting them with meat, and eventually shots were fired to frighten them off. They ultimately succeeded in getting the lions into their sleeping dens. An official statement was made later by Dr. G. M. Ververs, Superintendent of the Zoological Society of London. It mentioned that the lions first seized Stenson's arm through the bars. The inquest on the dead man opened at Whipsnade on June 8 and a post mortem examination was held.

A "COMPLIMENT TO THE BRITISH PUBLIC":

THE EXCLUSIVE "CADRE NOIR" TO VISIT OLYMPIA.



THE "CADRE NOIR DE SAUMUR," THE FINEST HORSEMEN OF THE FRENCH ARMY, TO VISIT THE INTERNATIONAL HORSE SHOW IN LONDON: THE RIDERS IN THEIR PICTURESQUE UNIFORM GIVING A DISPLAY BEFORE THE PRESIDENT OF THE FRENCH REPUBLIC.



TRAINING HORSES AT SAUMUR, WHERE THE "CADRE NOIR" IS ORDINARILY ESTABLISHED: RIDERLESS JUMPING AT THE FRENCH CAVALRY SCHOOL.



THE "CADRE NOIR" TO APPEAR IN ENGLAND—"THE GREATEST COMPLIMENT THE FRENCH ARMY COULD PAY TO THE BRITISH PUBLIC": AN IMPRESSIVE EQUESTRIAN SALUTE (LEFT); AND THE UNIFORM OF THE "ECUYERS" OF THE CORPS.

It was recently announced that forty riders of the "Cadre Noir"—the famous French cavalry school at Saumur—would appear at the International Horse Show at Olympia for three days beginning on June 25. The "Cadre Noir" derives its name largely from the striking black tunic and jack-boots worn by its members. All the riders coming to Olympia are instructors. They will give two distinct displays. The first will be the Haute Ecole, the second the "Sauteurs." In this the horses rear, their front feet pawing the air; and then with great springs alight on their fore-feet, at the same time lashing out with their hind-feet, at the end of which a resonant click is heard from the hooves. The team progresses by a series of these astounding leaps. This will be the first occasion on which the "Cadre Noir" has appeared in this country. The visit is considered the greatest compliment the French Army could pay to the British public.

A PLAY ACTED IN A CHAPTER HOUSE:

"THE YOUNG KING," AT CANTERBURY.

The annual festival of the Friends of Canterbury Cathedral began on June 9 with a special service for seafarers. The ship's bell of H.M.S. "Canterbury," lately broken up at Chatham, was presented to the Cathedral. In the evening the first of a series of performances of Mr. Laurence Binyon's play, "The Young King," was given in the Chapter House. The Archbishop of Canterbury attended this unofficially. The play takes up the story of Henry II.'s life the year after the murder of Becket, and its theme is the mingled love and hate which made his eldest son, Henry, the "young King," at once his father's passionate admirer and his fiercest foe. The production of the play was in the hands of Miss Eileen Thorndyke. Henry II. was played by Mr. Ronald Adam, and the "young King" by Mr. Peter Trevelyan. Miss Mary Casson played the young King's wife; Mr. Philip Hollingworth, Bertrand de Born; Miss Vera Coburn Findlay, Queen Eleanor; and Mr. Frederick Snell, an English soldier.



MR. LAURENCE BINYON'S "THE YOUNG KING" AT THE CANTERBURY FESTIVAL OF MUSIC AND DRAMA: HENRY II. (MR. RONALD ADAM; RIGHT); AND HIS SON, THE "YOUNG KING" (MR. PETER TREVELYAN), WITH BERTRAND DE BORN.



LAURENCE BINYON'S PLAY ABOUT THE CHOLERIC KING HENRY II. AND HIS REFRACTORY SON GIVEN IN THE CHAPTER HOUSE, CANTERBURY: QUEEN ELEANOR, MARGARET (WIFE OF THE "YOUNG KING"), HENRY II., AND A SERVANT.



THE LEADING FEMININE RÔLES IN MR. LAURENCE BINYON'S PLAY GIVEN BY THE CANTERBURY PLAYERS: MARGARET (MISS MARY CASSON) AND QUEEN ELEANOR (MISS VERA COBURN FINDLAY).

A HISTORICAL PAGEANT WITH 5000 PERFORMERS: MAKING ANCIENT HISTORY LIVE AT RUNNYMEDE.



WILLIAM THE CONQUEROR'S ARMY



DAVE JOHN LEADING
THE DANCE



HENRY VIII'S BRIGADE TO THE EMPEROR CHARLES V



KNIGHTS JOUSTING BEFORE
EDWARD III AND QUEEN PHILIPPA



MISS VERONICA INNES,
THE QUEEN OF BEAUTY



THE QUEEN OF BEAUTY, MISS VERONICA INNES, WITH THE DANCE



EDWARD THE BLACK PRINCE SUPERINTENDING THE DANCE



ALL THE PERFORMERS AT THE GRAND FINALE

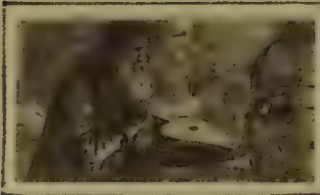
PICTURESQUE EPISODES FROM THE RUNNYMEDE PAGEANT: ROMAN, NORMAN, TUDOR, AND PLANTAGENET SCENES ON THE SPOT THAT SAW THE SEALING OF MAGNA CARTA.

The Runnymede Pageant, of which two scenes were illustrated in our last number by natural-colour photography, was opened on Saturday, June 9, by the Lord Mayor of London in his civic robes, and it was arranged that the performances should continue until the 16th. The Pageant comprised eight episodes of local history, with a Prologue and Epilogue written by Mr. John Drinkwater. The speakers of the Prologue, at alternate performances, were Dame Sybil Thorndike and Lady Forbes-Robertson, while those of the Epilogue

were Miss Irene Vanbrugh and Miss Violet Vanbrugh. The Episodes were as follows: (1) Romano-British, A.D. 44. A Roman Legion, under Vespasian, advancing up the Thames and fighting with Britons. (2) Saxon, A.D. 884. The sack of Chertsey Abbey by the Danes. (3) Norman, 1215. The sealing of Magna Carta by King John at Runnymede. (4) Plantagenet, 1358. A tournament before King Edward III, and Queen Philippa at Windsor, where the Black Prince selected the Queen of Beauty, and the Kings of France

and Scotland, Edward's prisoners, joined in the jousting. (5) Tudor, 1522. Henry VIII, and Katherine of Aragon entertaining the Emperor Charles V. at Windsor, with a banquet, play, masque, and dancing. (6) Stuart, 1683. Charles II, at a meet of his buckhounds at Sunninghill; and a highwayman interlude. (7) Queen Anne, 1711. The Queen at the first Ascot race-meeting. (8) Georgian, 1816. A country fair, typical of rural England after Waterloo, visited by the Duke of Wellington and soldiers returning from the Napoleonic

War. The climax of the Pageant was, of course, the episode representing the sealing of Magna Carta, the foundation-stone of British liberty, and some of the players in this historic scene were descendants of barons who actually took part in the assembly of June 1215. Altogether there were about 5000 performers in the pageant, which was well organised and artistically produced. The pageant-master was Miss Owen Lally, and the honorary organiser was Lady de Chair. The proceeds go to local hospitals and charities.



THE WORLD OF SCIENCE.



A MIGHTY HOST OF "MAY-BUGS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

THERE is woe and lamentation in Monmouthshire. One of my readers has just asked me to say something about cockchafers, which, in his district—Abergavenny—are playing havoc with oak, sycamore, and beech trees, and, "to a certain extent," rambler roses. They are apparently doing "enormous damage," and it would seem from his letter that things are very bad in the Forest of Dean. "Such a plague," he says, "has never been seen before" in Wales. Now, this really is serious news. And I fear we shall hear of similar visitations in various parts of England, for a friend who came to see me but two days ago told me that on his road out of Chertsey, from "Botley's Corner" to Longcross, where I am now living, the "chafers" were dropping from the trees in hundreds, and he could distinctly hear them "munching the leaves about him"! I am feeling very uncomfortable, for I have some fine beech trees, and was not a little pleased when, a week ago, three or four "chafers" were picked up in the paddock. But I did not then suspect that they may be the advance guard of a host! One may have too much of a good thing.

Though I knew that cockchafers could be almost as bad as a plague of locusts, their ravages that I had read of had always been committed on foreign soil. Here in England I believed they were never more than occasionally troublesome in isolated areas and at long intervals. It looks now as if we are threatened by a visitation that will give us something to talk about for a long time to come!

But what are we to do about it? The most serious of these invasions that I can find recorded dates back some seventy years, when, in the Seine-Inférieure, in four years, 867,173,000 adult cockchafers and 647,000,000 larvæ were destroyed! Are we to suffer a like misfortune? For if we should have a visitation on anything like this scale, it might take several years to get them under control. And this because their power for mischief is prolonged, since they spend from three to four—in Scandinavia even to five—years as larvæ underground. In more southern latitudes the period is usually three years,

about five weeks. At first they can straighten themselves out and crawl, but later they lose this power, and when unearthed and placed on the ground fall helplessly on their sides. From the moment they begin to feed, their power for mischief commences. The larva, or grub, it should be mentioned, is thick, fleshy, and dirty-white in coloration, the tail-end being swollen and of a dark purplish-brown colour. The head is large and brown and armed with strong jaws. There are three pairs of jointed legs on the front of the body, which measures about $1\frac{1}{2}$ inches. Its general appearance is shown in Fig. 2.

The beetles fly in the evening, resting, as a rule, sluggishly during the day, though it would seem that,

especially the "breck" districts. Horticultural crops suffer in like circumstances as much as those on farms; but the loss is greater, since the crops are perennial. In laying down land to strawberries, for example, great care should be taken to discover whether "white grubs" are present. If there are, it is better to delay planting for a year and to grow some crop such as mustard, beans, or potatoes, which suffer less. This gives an opportunity to destroy these pests when the crops are raised, for they will be found round the roots.

The summer-chafer (*Rhizotrogus solstitialis*), appearing in June-July, is smaller than the cockchafer, and in colour varies from light reddish-brown to dull yellow, and the wing-covers have only four instead of five raised lines. The grub is difficult to distinguish from a young cockchafer grub of the same size. It is more destructive to young trees than to agricultural crops. The beetles fly in the evenings, and in some years in thousands. It is still a moot point as to whether the life-cycle is completed in one year. The garden-chafer (*Phyllopertha horticola*) ranges from one-third to half an inch in length, and is the smallest of these three species. The fore-part of the body is of a metallic greenish hue, the wing-cases reddish-brown. The males are conspicuously hairy. This species appears in June.

The green rose-chafer (*Cetonia aurata*), appearing in May and June, is somewhat larger than the summer-chafer, but easily distinguished by its beautiful metallic green colour, relieved on the wing-cases by tiny white spots. It is chiefly harmful in gardens, especially to rose-blossoms. But when roses are cultivated on a large scale they may become a serious menace. The eggs are laid in the ground, but the grub has also been found in the rotting wood of tree-stumps. Here they are conveniently concentrated. Pupation takes place in an earthen cell. Two or even more years are required to complete the life-cycle. Naphthalene,

applied broadcast in autumn or spring—about 2 cwt. per acre, or applied between the rows of strawberries or raspberries—is recommended as a remedy. Poultry and the various wild birds on newly-turned ground are invaluable allies. Trees may be sprayed with lead-arsenate spray. Such seem to be the only remedies in cases of severe visitations.



1. AN INSECT WHICH IS PROVING A VERITABLE PLAGUE IN THE WEST OF ENGLAND THIS YEAR: A MALE COCKCHAFER (OR "MAY-BUG"); SHOWING THE REMARKABLE COMB-LIKE ANTENNÆ.

Swarms of cockchafers descended recently on places in Gloucestershire and the Welsh border. They were described as appearing in a dense black cloud, travelling very quickly, so that people suddenly found themselves struggling in brown aerial masses, which settled on their hair, eyes, and clothes. Our photograph gives an excellent indication of the peculiarities of the male cockchafer, especially its comb-like antennæ, which are probably organs of scent. The wings (really the hind-wings, the front wings having transformed into "wing-cases") are interesting, in that they have to be folded back on themselves to be packed away. This is effected by means of the hinge seen at A. Thus has Nature anticipated by thousands of years the folding devices fitted to the wings of aircraft to make it possible to stow them on war-ships!

on occasions at any rate, they may feed when commonly they would be resting. The damage they do at this stage is obvious enough. But this is not true of the "grub-stage." Unseen, they are ceaselessly engaged in devouring the roots of grass, agricultural plants, and seedling trees. And this may go on, as I say, for a period of three or four years. The adult, known very commonly as the "May-bug," can easily be identified by its size and markings. About one inch in length, sometimes rather more, the fore-part of the body is black, while the elytra, or wing-cases, are marked by five raised and narrow ridges, and are of a light brown colour and slightly down-covered. Beyond them the body is continued into a downwardly directed pointed tail; while along the body, immediately under the edges of the wing-cases, runs a series of very conspicuous, white crescentic markings. The male, slightly larger than the female, has a tuft of flat, comb-like plates at the end of the antennæ, while these in the female have a club-shaped termination. They appear during May and June.

The Melolonthidæ, the family to which the cockchafers belong, numbers some 4000 species, and are related on the one hand to the scarab beetles, and on the other to those remarkable types of the family Dynastidæ, made famous by the enormous size of their horns. Of this great host only four species need cause us any uneasiness as to the damage they may do to our gardens, orchards, or field crops. But it is as well that we should know our enemies, and so I will briefly describe the remaining three.

Their grubs, like those of the common cockchafer,—known collectively as "white grubs"—are more harmful even than the adults, for their period of mischief is longer and not apparent till it is done. Grassland suffers most from the garden and summer chafers, which seem to prefer the hill pastures of the west of England and the sandy soils of the east,



2. THE LARVA OF THE COCKCHAFER, WHICH MAY DO AS MUCH DAMAGE AMONG THE ROOTS OF PLANTS AND YOUNG TREES AS THE ADULT BEETLE DOES AMONG GRASS AND FOLIAGE: A REPULSIVE-LOOKING GRUB—THICK, FLESHY, DIRTY-WHITE IN COLOUR, WITH THE TAIL-END SWOLLEN AND OF A DARK PURPLISH BROWN.

but in dry years it may extend to four years. In the winter they descend deeply into the ground to escape frost. The pupa, or "chrysalis" stage, passed in a large cell or chamber, lasts only a few days; but after the final transformation the perfect insect may remain quiescent for as long as eight months underground before emerging into the open air.

The female burrows into the ground to deposit her eggs, laying as many as twelve to thirty at a time, in two or three successive hatches. The eggs swell as the embryo grows, emerging from the shell in



3. THE FEMALE COCKCHAFER, WHICH BURROWS DOWN INTO THE GROUND TO LAY HER EGGS: A PHOTOGRAPH SHOWING THE "CLUBBED" ANTENNÆ WHICH DISTINGUISH HER FROM THE MALE.

IN THE ROYAL ACADEMY,
BUT SELDOM NOTICED
BY VISITORS.

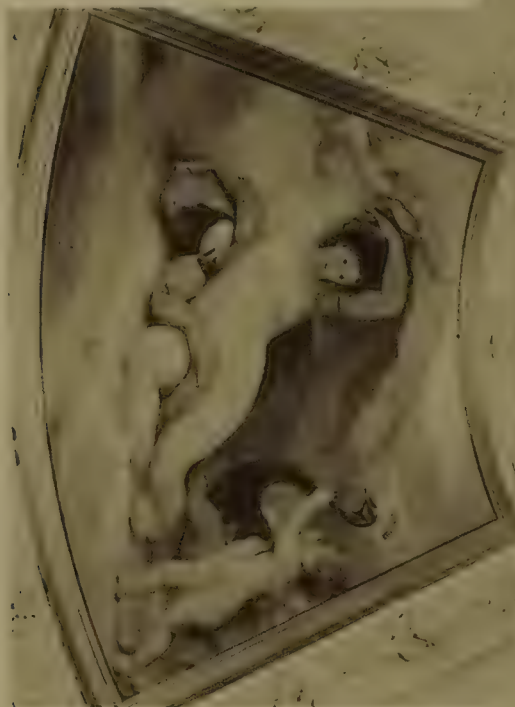
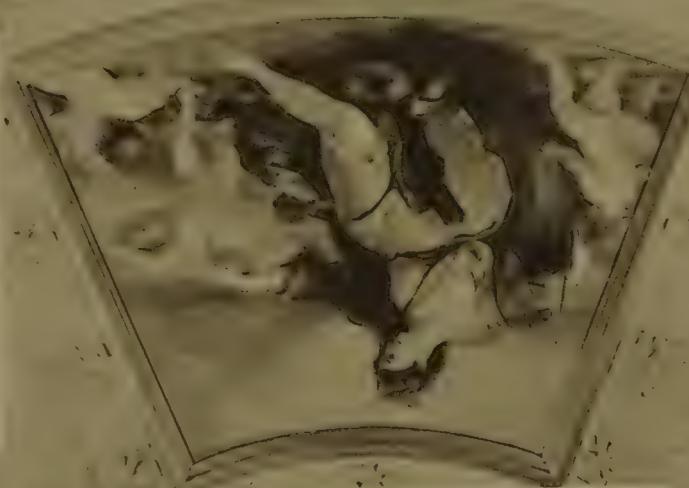
The Ceiling Decorations of the
Vestibule of Burlington House—
By an American P.R.A. and a Woman
Foundation Member.

THERE are other things at the Academy besides the annual exhibition—some are pictures of unusual distinction which are not noticed by one in a thousand visitors. Here are the ceiling decorations of the vestibule, from the brushes of Benjamin West, P.R.A. (the President after the death of Reynolds), and of Angelica Kauffmann, R.A. The centre panel and the four paintings round it are by West—"The Graces Unveiling Nature" and "The Four Elements." Four other paintings—two at each end of the ceiling—are by Angelica Kauffmann, and represent "Composition,"

[Continued opposite.

"Design," "Genius," and "Painting." The nine pictures illustrated are typical and charming examples of late eighteenth-century classicism. They were painted in 1779-80 for ceilings in Somerset House, and were in position there during the Royal Academy's occupation (1780-1837). When the R.A. moved to the National Gallery, Trafalgar Square, in 1837, they were taken down and put into store. The Academy was installed at Burlington House in 1867, and in 1899 these paintings were rescued from oblivion and inserted in their present position. Angelica Kauffmann, a foundation member of

[Continued below on left.



the Royal Academy, friend of Reynolds, made much of by the Court, inclined to mild flirtation but of unimpeachable virtue, was as typical in her way of the taste of the better sort of people of her day as Gillray was of that of a different circle. She was born in Switzerland, made the acquaintance of the great scholar Winckelmann in Rome—it was to him she owed her knowledge of classical antiquity—religiously studied the works of Correggio at Parma, and came to England in 1765 or '66, under the wing of Lady Wentworth, wife of John Murray, H.M. Resident at Venice. People in England liked her portraits,

[Continued opposite.

and the more serious lovers of art thought a great deal of her classical and historical subjects at the Academy—pictures of extreme refinement. "Not one of her works," somebody has written, "contained anything that could bring the slightest blush to the cheek of a young girl." If America sometimes finds detractors on the score of having produced few important artists, it is all the more interesting to note that the second P.R.A. was an American by birth. Benjamin West came from Pennsylvania, and is reputed to have received his earliest lessons from a party of wandering Red Indians.

THE DECORATIONS OF THE
CEILING OF THE VESTIBULE OF
BURLINGTON HOUSE; PAINTED,
1779-80, FOR SOMERSET HOUSE;
LATER, STORED IN THE NATIONAL
GALLERY; THEN MOVED TO THEIR
PRESENT POSITION.

THE FIVE CENTRAL PANELS BY
BENJAMIN WEST, P.R.A.—REPRE-
SENTING "THE GRACES UNVEILING
NATURE" AND "THE FOUR
ELEMENTS." THE FOUR CORNER
PANELS BY ANGELICA KAUFFMANN,
R.A.—REPRESENTING "DESIGN,"
"GENIUS," "COMPOSITION," AND
"PAINTING."

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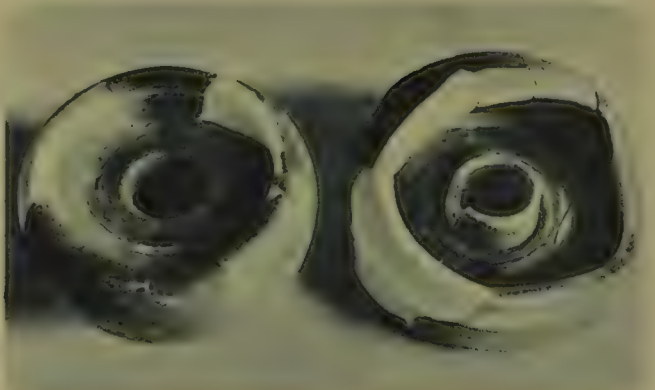


ART MATTERS OF THE MOMENT: A PICTORIAL SURVEY.

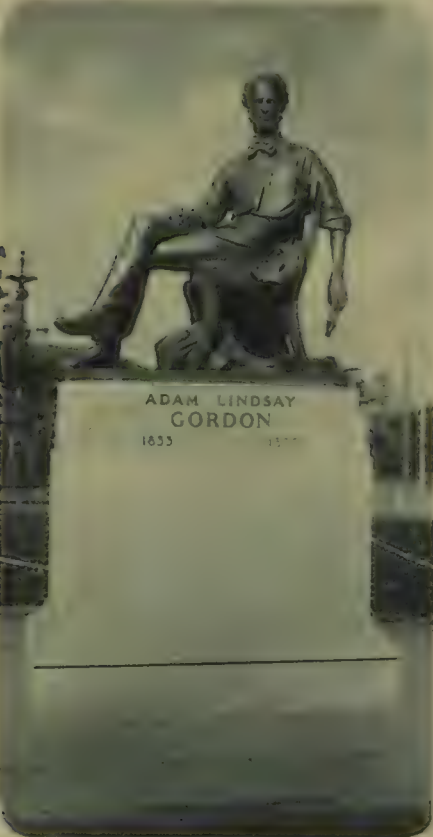


THE FIRST PERMANENT BRIDGE ACROSS THE TIGRIS: THE NEW MOSUL BRIDGE, OPENED OFFICIALLY BY KING GHAZI OF IRAQ ON JUNE 10.

The young King Ghazi of Iraq arrived in Mosul on June 9 on his first visit since his accession, and was accorded a great popular welcome by the inhabitants. The following day the King officially opened the new Mosul Bridge, the first permanent bridge that has ever spanned the Tigris. The bridge, an important feature in the development of Iraq, is 1320 feet in length. All the steelwork used in its construction was manufactured in England. It has been built by the Public Works Department under the direction of Khalid Beg Sulaiman.



EXCAVATIONS AT ROMAN CORINTH: "NON-SPILLABLE" INKWELLS, LIKE THOSE USED TO-DAY — A COMPLETE ONE (LEFT) AND A BROKEN ONE.



THE ADAM LINDSAY GORDON STATUE, OF WHICH SCOTLAND WILL HAVE A REPLICA. Mr. Paul Raphael Montford's statue of Adam Lindsay Gordon, the poet of Australia, a bust of whom was recently placed in Westminster Abbey, stands outside the Parliament building in Melbourne. The original plaster statue, from which the Melbourne bronze was cast, is in this year's Royal Academy. The sculptor has authorised Mr. Douglas Sladen to present it to one of the principal Scottish cities.



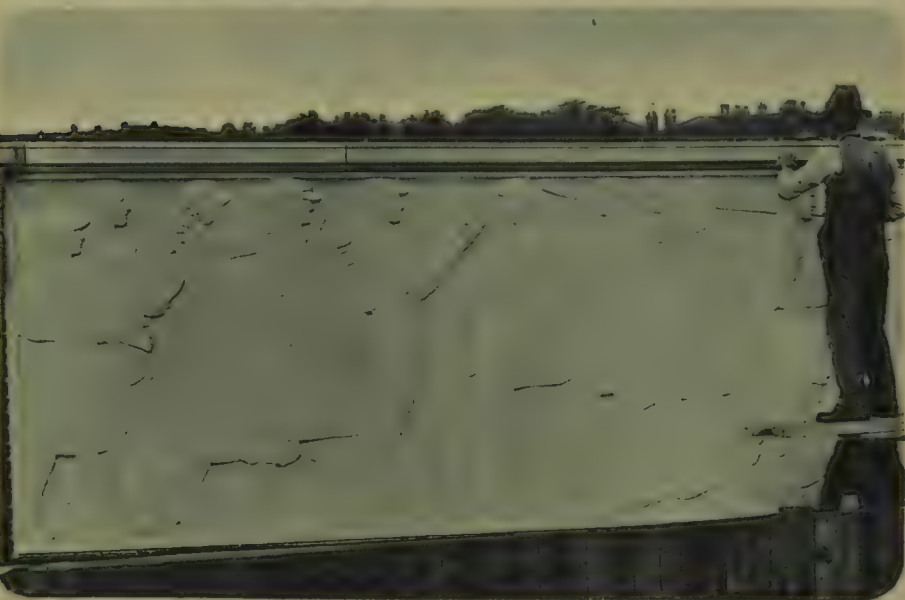
HIS MAJESTY'S GIFT TO CEYLON: THE ANCIENT THRONE OF THE KINGS OF KANDY, NOW AT WINDSOR CASTLE.

It is announced that the King, wishing that the coming visit to Ceylon of his son, the Duke of Gloucester, should be marked by some expression of his personal favour towards his Ceylonese subjects, will restore to Ceylon the ancient throne of the Kings of Kandy, which has been at Windsor since the deposition of the last king in 1815. The Duke of Gloucester will make a formal presentation of the throne when he visits Ceylon on his way to Australia.



AMERICAN EXCAVATIONS AT CORINTH: A STATUE OF THE EARLY ROMAN PERIOD RECENTLY DISCOVERED.

Excavations by American archæologists at Roman Corinth have this year, our correspondent informs us, produced many and varied discoveries. Pottery inkwells of "modern" design, in which the ink flows into the hollow sides, instead of spilling when the inkwell is inverted, were found in the ruins of an administrative building of about the first century A.D. Below is a statue of Roman date.



A BAS-RELIEF PANEL FOR LORD'S: "ATHLETICS," A SCULPTURE BY MR. GILBERT BAYES, BEING ERECTED AT THE CRICKET GROUND.

A bas-relief panel entitled "Athletics," executed for Lord's Cricket Ground by Mr. Gilbert Bayes and shown at this year's Royal Academy Exhibition, is seen being put into position at the junction of Wellington Road and St. John's Wood Road, London, N.W. It represents a frieze of athletes carrying the implements of their sports—lawn tennis players, golfers, cricketers, rowers, footballers and swimmers—and it forms a worthy decoration to the headquarters of the national game.



AN OLD MASTER BOUGHT IN EXCHANGE FOR A FOREST: DÜRER'S "FEAST OF THE ROSARY," THUS ACQUIRED BY THE CZECHOSLOVAKIAN GOVERNMENT. Dürer's "Rosenkranzfest" (1506) has been acquired by the Czechoslovakian Government from the Abbey of Strahov, Prague, for 2600 hectares of forest in the Carpathians, and is to be placed in a new State gallery. As noted in our issue of March 5, 1932, the Abbey had then already received big offers for it, but a law was passed forbidding export of works of art. The picture includes portraits of Dürer himself and Pope Julius II.



1. HYKSOS GOLDWORK FROM GAZA, IN PATTERNS NEVER SEEN BEFORE: A FIGURE OF THE SYRIAN MOTHER GODDESS (TOP LEFT); GOLD PLATES OF THIS DEITY (CENTRE AND RIGHT); AND LARGE STARS (BELOW). (ABOUT HALF ACTUAL SIZE.)



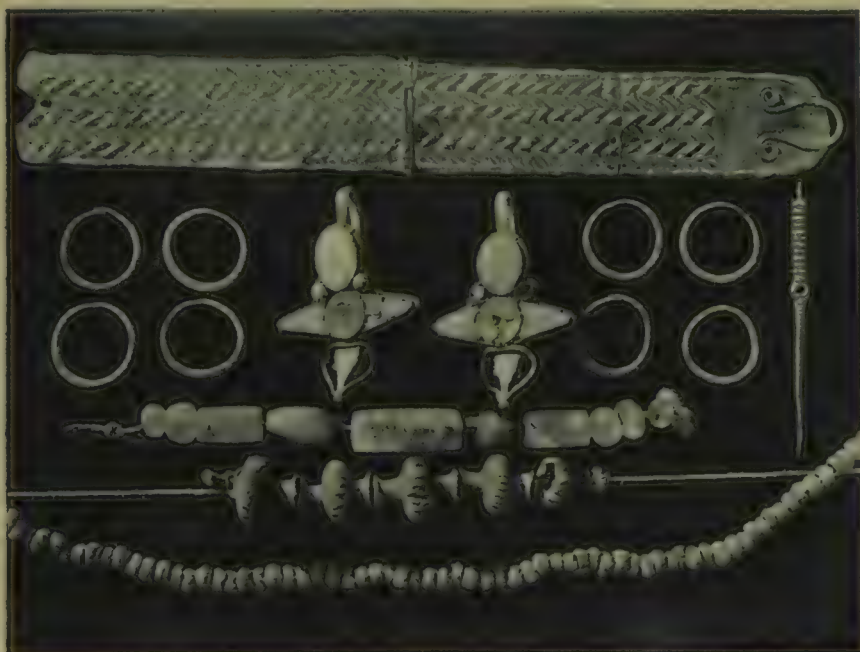
2. LARGE EARRINGS OF GRANULAR GOLD* (CENTRE); COARSE IMITATIONS ON THE EGYPTIAN STANDARD OF WEIGHT (AT THE SIDES); AND FOUR TWISTED EARRINGS OF IRISH GOLD AND WORKMANSHIP (BELOW): TREASURES OF ABOUT 2000 B.C.



3. DAGGERS FROM GAZA: (ABOVE) ONE OF THE COPPER AGE (2600 B.C.); A RIBBED EXAMPLE FROM THE CAUCASUS (CENTRE); AND (BELOW) ONE WITH INLAID HANDLE OF LURISTAN TYPE.

Sir Flinders Petrie's fourth campaign at Gaza has brought to light unexampled treasures of goldwork unknown in Palestine before. These do not resemble the workmanship of Egypt or Mesopotamia, and their sources are still to seek. Sir Flinders Petrie contributes the following note: "The site of the great city of Old Gaza—Tell el Ajjul—was searched last season along the edge over the estuary. Some five acres of land were turned over, and the results were much greater than in any previous year. More than 150 pieces of goldwork, over 500 scarabs, and 200 weights have given a new view of the trade and civilisation of Syria. The largest group (Figs. 1 and 2) was the store of a dealer in old metal, who seems to have peddled all down Syria, buying up old gold and silver, which he doubled up for the melting-pot, to be unrolled by us nearly 4000 years later. The first figure (Fig. 1) is of the Syrian Mother goddess; in the centre is a large gold plate of this deity; and at the right a smaller plate like one found at Ras Shamra in North Syria. All of these figures are about half actual size. The large stars are hitherto unknown. Below them (Fig. 2) are large earrings covered with granules of gold in patterns, of the Persian standard of weight. At the sides are coarse imitations on the Egyptian standard. At the base are four twisted earrings of Irish fabric. In other groups, from tombs, are extraordinary cruciform earrings

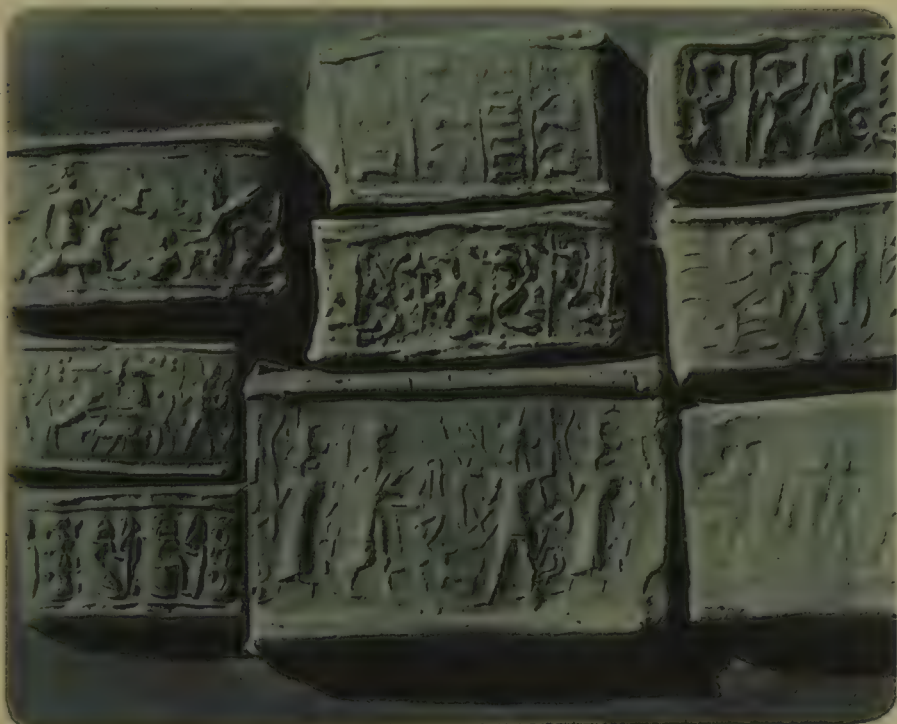
UNEXAMPLED DESIGNS IN GOLD FOUND AT GAZA : JEWELLERY OF THE DAYS OF THE SHEPHERD KINGS.



4. FINDS FROM TOMBS OF GAZA, OF THE PERIOD OF THE SHEPHERD KINGS: A HINGED DIADEM (ABOVE); EXTRAORDINARY CRUCIFORM EARRINGS INLAID WITH BLUE GLASS (CENTRE); AND OTHER GOLD ORNAMENTS.



5. FURTHER EXAMPLES OF GRANULAR GOLD EARRINGS, WITH A FIGURE OF THE MOTHER GODDESS (CENTRE), AND VARIOUS FORMS OF GOLD ORNAMENTS: UNEXAMPLED TREASURES OF GOLDWORK UNKNOWN IN PALESTINE BEFORE.



6. CYLINDER SEALS OF HÆMATITE FROM GAZA, THEIR COUNTRY OF ORIGIN UNCERTAIN: INTERESTING FINDS MADE DURING SIR FLINDERS PETRIE'S FOURTH AND IN SOME RESPECTS MOST PRODUCTIVE SEASON AT THE CITY.

(Fig. 4) inlaid with blue glass, a hinged diadem or head-fillet, other examples of granular gold earrings (Fig. 5), and different forms of gold ornaments. The three daggers in Fig. 3 are respectively of Copper Age, 2600 B.C.; ribbed, from the Caucasus; and with inlaid handle of Luristan type. Various interesting cylinders of hematite (Fig. 6) were also found. As all the antiquities are held up by the Department in Jerusalem, our annual exhibition, so widely announced, has to be cancelled. The lantern lecture of June 14, at 3 p.m., is to be repeated to-day, June 16, at 3 p.m., and on June 19, at 5.30. The lecture is held at University College, Gower Street, and admission is free to the public without ticket."

* ILLUSTRATIONS AND AN ARTICLE ON THE ETRUSCAN GOLDSMITH'S METHOD OF GRANULATION AND ON A MODERN REDISCOVERY OF THAT METHOD APPEARED IN OUR ISSUE OF APRIL 28.



A PAGE FOR COLLECTORS.

GLASS PAINTINGS BY SPENGLER; AND EIGHTEENTH-CENTURY TASTE.

By FRANK DAVIS.

seventeenth century, and secondly the more elegant, more subtle, but none the less essentially simple, compositions of Chardin. Where is the pride and luxury, the rather shocking libertinism, which several

deserved an honoured place upon the walls of the greatest and grandest mansion, and recognised immediately the astonishing quality and beauty of the intimate interiors which emerged from time to time

THESE three glass paintings, two from famous prints after Chardin and the other after a typical Teniers kitchen scene, are the work of a man so little known that his name is not to be found in the ordinary reference books, whether French, German, or English. It is Nicolaus Michael Spengler, a member of a prolific and industrious family of glass-workers, whose headquarters were at Lake Constance during the sixteenth and seventeenth centuries, and whose activities, at one time or another, extended as far as Denmark and Sweden. Nicolaus, as far as this country is concerned, is an almost legendary figure: there is no example of his work in the museum at South Kensington, and the one or two specialists I have consulted agree about his outstanding merit in the minor craft he made so peculiarly his own, without being able to throw further light upon his activities. I am obliged to Mr. A. S. Vernay, who is the owner of these three and some other examples, for the rather meagre details which follow. Spengler's earliest-known pictures appear to be of the year 1727, and two of them are in the museum at Colmar. Later, he seems to have entered the service of the Grand Duke of Hesse, and there are many of his pictures painted between 1747 and 1752 at the Grand Duke's Castle of Kranichstein. Two of 1757 are at Hamburg (Museum of Art and Industry), and several changed hands in the 1890's at two separate auctions—in 1893 at the sale of the Gubler collection (Zurich), in 1894 at the Hammer sale (Stockholm). The Vernay examples belong to the ten years from 1751 to 1761. It will be fairly obvious from this that not many of his pictures can have reached England: there is, however, always the possibility that some eighteenth-century wanderer may have been attracted by their well-modulated tones, clear-cut detail, and brilliant colours, so that it would not be surprising if, as a result of this article, a few further specimens came to light from the attics of country houses. If so, they will probably be signed "N. M. Sp. pinx" and the date.

It seems to me that these three glass pictures possess an interest considerably beyond their obvious importance as surviving works of an obscure but highly competent minor Swiss artist: they reveal not merely a single individual's ability in a forgotten craft, but they also provide convincing enough evidence of what contemporary taste demanded in the way of decoration. Here is a man working for a



TWO CHARDINS BEAUTIFULLY REPRODUCED ON GLASS BY N. M. SPENGLER—AND DATED 1761: EXAMPLES BY A GLASS PAINTER OF GREAT PROFICIENCY, BUT PRACTICALLY UNREPRESENTED IN THIS COUNTRY, WHERE HE IS VERY LITTLE KNOWN.

generations of scandal-mongers have done their best to make us believe was the main preoccupation of the Continental upper class during the whole of this period? This perversion of social history has sold many a rubbishy book in English suburban circles, for the most respectable matrons seem to derive enjoyment from reading about the peccadilloes of men and women whose names have acquired a certain notoriety, and the more scandalous the gossip the better the sale. In actual fact, it is doubtful whether eighteenth-century personages were very much worse—or very much better—than ourselves. Certain it is that our own times can provide parallels of both viciousness and virtue—and, just as morals are not dissimilar, so also is the taste of collectors, which has nothing to do with morals.

Of course, the patron of art in the twentieth century has an infinitely greater variety of choice at his disposal, for he has both the spoil of the Far

from the modest studio of Chardin. Kitchens and inn parlours by Van Ostade or Teniers were proper subjects for a palace in every cultured city of Europe, and, with few exceptions, have remained so ever since. This steady and constant appreciation during more than two hundred years is a really remarkable phenomenon, when one thinks of the wars and revolutions that have supervened in the meantime, and how new gods in the world of art have revealed themselves to the faithful each decade or so. A shallow reading of national character (as taught in the schools) would suppose the French to be constitutionally antipathetic to Dutch painting; yet the French collector has always, from the very beginning, bought Dutch seventeenth-century pictures, and many of the finest accumulations in England (for example, the Buckingham Palace collection) reached this country from French sources—which brings one back again to these glass pictures by the Swiss Spengler working for a German grandee, but inevitably paying tribute to the prevailing taste of his period, which was dominated by Paris and therefore demanded the cabbages and saucepans of Teniers and the more distinguished and *spirituel*, but still essentially humble, characters of Chardin.

Perhaps it is worth pointing out in this connection the exact position of all these versions of well-known pictures in the hierarchy of the arts: it is evident from letters that reach me that quite a number of readers are a trifle vague in this respect. The eighteenth-century print—whether mezzotint or line—was not an original work of art like a Rembrandt etching, a picture deliberately carried out in a difficult and, in the hands of a great master, impressive medium, but as near an exact reproduction of a popular painting as could be obtained by the only means then available. It was on sale by the thousand for a few shillings, or, at the most, a pound or two, just like a Medici print to-day—in fact, the latter type of photographic reproduction is the modern counterpart of the old business, though there are still one or two very competent artists who can get very near the eighteenth-century coloured mezzotint, and are able to impose their own individual taste and quality upon their work.

Glass pictures, both English and foreign, were an attempt to lend richness and softness of tone to a cheap reproduction of a well-known picture: one can reasonably claim for Spengler the distinction of having brought this minor but very charming process to a perfection which no one else ever attained. He obviously had his own special formula for his colours (the metallic paint of the Chardin pictures is exceptionally brilliant); every detail is carried out with extreme nicety and good taste; and the glass he uses is the very finest of its kind—and, of course, like all glass of the period, it is slightly convex and never dead-white in colour.



WHEN GLASS PAINTING WAS A POPULAR WAY OF REPRODUCING GREAT PICTURES: A TENIERS COPIED ON GLASS BY N. M. SPENGLER, A SWISS ARTIST, WHO, IT SEEMS, WAS ATTACHED TO THE SERVICE OF THE GRAND DUKE OF HESSE ABOUT 1747.

German princeling at one period of his life, and presumably selling his pictures at other times to all and sundry: he must have given his clients what they wanted and not what he thought they ought to want, and he chooses first the simplicities of the Dutch

East at his doors and the work of a couple of centuries of European art. None the less, he still follows the lead of those far-off spiritual ancestors of his who had already made up their minds that the genre painters of seventeenth-century Holland

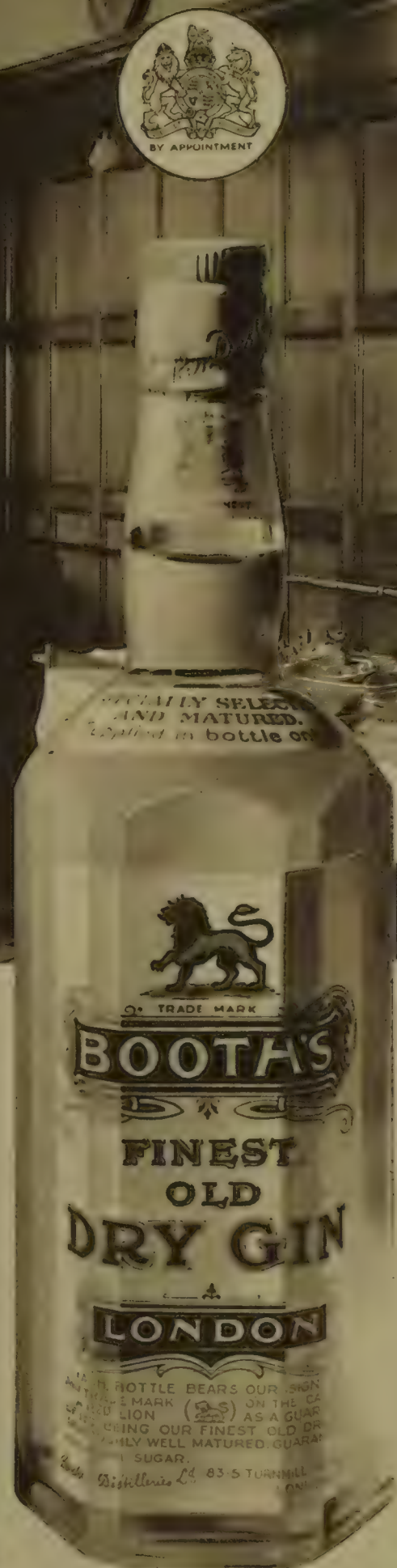
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THE WORLD OF MUSIC.

"OTELLO," AT COVENT GARDEN.

THE production of Verdi's "Otello" at Covent Garden was a little disappointing to the ardent admirers of this remarkable opera. Lauritz Melchior, who took the title-rôle, has sung the part once before at Covent Garden, and he left a strong impression by reason of his dramatic power. On this occasion, too, he rose admirably to the big climaxes and made a magnificent appearance during the storm music which opens the first act, when his powerful high notes rang out clearly through the terrific music Verdi has written for this opening scene. But in the quieter scenes and in the lyrical passages he left something to be desired. For example, the beautiful duet between Otello and Desdemona which ends the first act went almost for nothing, owing to the lack of smooth piano cantabile singing.

As Desdemona, Viorica Ursuleac is not notably well cast, and she did not appear to full advantage until her great scene in the last act, in which she sang the Willow-song and the "Ave Maria" with considerable delicacy. Also, I did not think that Sir Thomas Beecham's conducting was at its best: he seemed to concentrate on the high-lights and climaxes and to whip the orchestra along from peak to peak, jumping over the intervening valleys as if there were nothing much of interest to perceive in them. Consequently, the orchestral playing and the choral singing were rather like Melchior's rendering of the part of Otello. Perhaps a certain consistency of interpretation was achieved in this way, but I do not think that it was the sort of consistency of which Verdi himself would have approved.

The Iago of John Brownlee, although much more smoothly sung, lacked vigour and incisiveness of phrasing. I prefer Lauritz Melchior's lack of cantabile to this rather monotonous vocalisation. Yet Mr. Brownlee has a nice voice and he would be very

effective if he put more into his singing. The production by Dr. Otto Erhardt was not always happy in its devices. The scene in which Otello listens to the conversation between Iago and Cassio was not well managed, for the peeping of Otello from place to place behind the curtains came perilously near the ludicrous.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM:
A CRETAN EMBROIDERED PILLOW-CASE.

The embroideries of the Greek Islands as specimens of Folk Art stand in the highest class. They are extremely decorative, rich in colour, technically excellent, and splendid examples of traditional design. How far back the embroidery tradition goes is uncertain, but it was apparently flourishing long before the fifteenth century. This pillow-case, presumably worked as part of a bride's dowry, is made of materials grown and spun by the Cretan women themselves, and probably dates from about 1700.

"COSI FAN TUTTE," AT GLYNDEBOURNE.

This is a magnificent production of superlatively fine quality. The setting by Hamish Wilson is delightful; the lighting and general production by Professor Ebert from Berlin are absolutely first-

class; and under the conductor, Fritz Busch, the singing and playing reached a level that is higher than any I have heard in England before. Only the most careful and frequent rehearsals with extremely capable artists could have produced such a result. It is certain that this production of "Cosi Fan Tutte," which surpasses in all-round excellence even the outstanding production of "Figaro," about which

I wrote last week, has set an entirely new standard for opera in this country. Although a feature of this production is its general perfection, I must say a word about the individual singers. The Ferrando (Heddle Nash), Guglielmo (Willi Domgraf-Fassbaender), Don Alfonso (Vincenzo Bettoni) were admirable in every respect, and the producer had held well in check with fine taste the natural tendency to burlesque these parts in this opera, and yet had contrived to get the right note of an extravagant fantasy that is at one and the same time comic and serious. The women were superb and wonderfully well contrasted. The Fiordiligi of Ina Souez and the Dorabella of Luise Helletsgruber could not have been better chosen from this point of view. In addition, their solo and ensemble singing was magnificent. The difference in their characters which Mozart has so wonderfully portrayed in his music gave the finest opportunities to Ina Souez, and she rose to them with a dramatic grandeur and a virtuosity that were almost enough to make Mozart rise from his grave to embrace her. There were also points in this production, such as the use of the parasols and the beautiful timing of their movements in one of the duets between Fiordiligi and Dorabella, that revealed in the producer a truly exquisite inventive taste. In fact, this production of "Cosi Fan Tutte" leaves one with such an appetite for more that I am filled with impatience to see Mozart's "Don Giovanni" and Berlioz's "Beatrice and Benedict" produced under the same hands of Fritz Busch and Carl Ebert, for I do not know where one could find in Europe a more gifted combination.

W. J. TURNER.

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THE CHRONICLE OF THE CAR.

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A NEW fuel suitable for heavy commercial motor vehicles, aeroplanes, marine and stationary engines, produced from British coal by a low-temperature carbonisation process, has been given



A FINE ENGLISH CAR AND ITS "FILM STAR" OWNER: MR. CHARLES FARRELL WITH HIS TRIUMPH "GLORIA" SIX.

a practical test recently. On June 5 a demonstration was given before a representative gathering of prominent motorists, of a saloon car which had run 2000 miles on this fuel. The demonstrator claimed that, by using this oil fuel from coal in a suitable carburetter—in this case, a carburetter designed by M. Henri Claudel, the famous French carburetter-engineer—the car in this test had shown a 15 per cent. increase in mileage per gallon compared with using petrol and a 60 per cent. decrease in running cost.

Although demonstrated in a private saloon car, those responsible for the marketing of this oil fuel from British coal do not expect that class of car-owner to change over from petrol to oil, at any rate for the present, but it is much cheaper and more

suitable for commercial motors and motor boats. With the change over to a carburetter designed to be operated on the heavier hydrocarbon oils, it is suggested that the present internal-combustion engines can be retained, and thus save replacing them by a Diesel or semi-Diesel type of compression-ignition motor, while there is some considerable saving in operating costs by using this British oil fuel through that means.

There is no doubt that the general public are extremely interested in motor vehicles, as strongly evidenced by the recent throwing open to the public of the Rolls-Royce Works at Derby for the first time since the Great War, and the Citroën works at Slough. At Derby a small charge was made in aid of the R.A.F. Memorial Fund. In two days over 12,000 people, including parties from London, made a tour of the works. As a result, over £250 was collected for the fund, a very helpful present. At Slough, anybody and everybody could visit the Citroën works if they chose to call there, and several thousands took advantage of this opportunity to

view the latest body-welding processes, besides the manufacture of the all-British Citroën "Ten" car.

The Safety First campaign to reduce road and other accidents is still in full swing in all parts of the United Kingdom. Among other warnings issued to motorists is one asking them to exercise great care on Sunday, July 1, if in the neighbourhood of Hatfield, on the Great North Road. On that day the Fellowship of Old-Time Cyclists hold their nineteenth Summer Meet. The riders of these pedal machines will collect at Hadley Highstone at

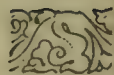
11 o'clock on that Sunday and proceed on the highway, at half-past eleven, to Hatfield; so care on this road is required to avoid accidents both before and after this famous meet of the two-wheel brigade.

Among the interesting motor events in London recently was the visit of Don Juan de la Cierva, the inventor of the autogiro flying-machine, to the A.E.C. factory at Southall, to see the production of London's bus chassis. He landed on the sports ground adjoining the factory, and was welcomed by Mr. C. W. Reeve, the chairman, and Mr. G. J. Rackham, the chief engineer. Before touring the shops, Don Juan de la Cierva gave a demonstration of slow flying and alighting with the engine of the machine shut off. He also had tea later with Great Britain's No. 1 aero licensed pilot, Lt.-Col. J. T. C. Moore-Brabazon, M.P., deputy-chairman of the A.E.C., and, as a pioneer airman, extremely interested in this form of aeroplane on account of its ability to alight in a small space.



A NOTABLE BRITISH CAR ON THE CONTINENT: A MORRIS "TEN FOUR" AMONG THE ROLLING OPEN DOWNS CHARACTERISTIC OF THE MOSELLE COUNTRY.

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The Cine “Kodak” *makes* you take brilliant movies. Aim . . . press the trigger . . . and that’s all there is to it! What an *interesting* camera! Close-ups — telephoto shots — full, natural colour — indoor scenes . . . all at your finger-tips.

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Cine Kodak

Of Interest to Women.

"Overseas."

Unostentatiously, but in a highly satisfactory manner, Harrods, Knightsbridge, supply men and women with fashions as well as equipment, to say nothing of food, in all parts of the world. They are despatched by air and sea, and in many instances the assistance of the railways in distant lands is sought. Clubs and Officers' Messes are provisioned, and guns, sporting requisites, and serviceable camp kit are sent out. Every consideration is given to packing and climatic requirements. Entire trousseaux are assembled by Harrods and then despatched; many brides come home and choose their wedding outfits and have them packed and exported by this firm. There are simple and practical fashions for children. The layette section is in charge of an expert; all that it is necessary to do is to state the amount of money that it is wished to spend, then by return will be received suggestions for necessities as well as luxuries. Furthermore, deposit accounts may be opened.

Fashions in General.

Reference has already been made to the cookie coat. It was then in its infancy from a fashion point of view; now it occupies an important rôle in the majority of wardrobes. It looks very attractive in crash linen or Shantung, trimmed with stitching to harmonise with the hat. It is likewise made in patterned crêpe and lamé, the materials depending on the occasions when the coat is destined to be worn. Some of the extremists are wearing them made of soft dress tapestries, lined with quilted silk or satin. Another model that has scored a success is carried out in silk or wool marocain. It terminates a few inches before the hem of the skirt is reached, an important feature being the cape, which takes the place of sleeves. In many instances it is outlined with a cut-out mosaic design. Fur collars are regarded with great favour; they are so flattering. Long-haired pelts are preferred to short.

Fabric Gloves.

There is a decided vogue at the moment for fabric gloves. They are very practical and not at all expensive. A smart model has a hand that looks like suede; it is reinforced with a "puff" or sleeve which extends to the elbow, where it is held in position with elastic. The continuation is of white or grey satin embroidered with black. Another novel note is struck in a glove that is strewn with *à jour* diamond spots. A glove whose fabricating medium looks like piqué has a neat little diamond-shaped gauntlet. Others have lace or organdie gauntlets, the latter trimmed with narrow braid. Ultra-smart and decorative are capes, pochettes, and cuffs made of new light-weight sequins.



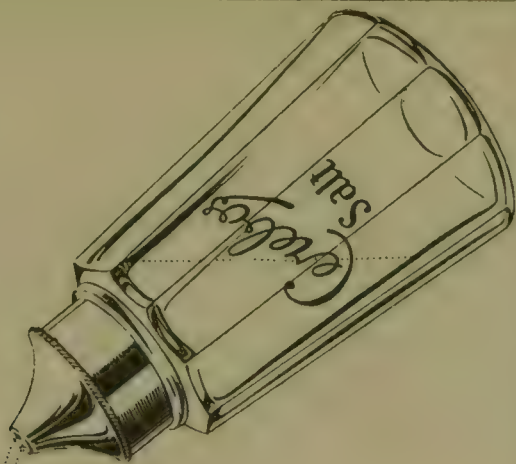
686—THE ILLUSTRATED LONDON NEWS—JUNE 16, 1934



There is something about a wedding dress that is designed and carried out in London that appeals to women in all parts of the Empire, including Africa, Australia, and India. Harrods, Knightsbridge, have made the one above of parchment-tinted satin with epaulettes showing a lattice-work design, and the cost is six-and-a-half guineas. There is an additional charge for the accessories.



Some brides are able to personally choose their trousseaux at Harrods, while others have to seek the aid of this firm's carefully compiled catalogues. Some are devoted to export; they show that the problem of transport is reduced to a minimum in the hands of experts. Daily vans leave the export department in Knightsbridge laden with cases whose destinations are thousands and thousands of miles away. A jersey material has been used for the simple frock on the left. It is a pleasing study in marine-blue and white, and, although it is finished with a pretty cowl-like drape, it is only four guineas. In these salons everything in the way of up-to-date travel paraphernalia is displayed. There are travelling trunks, hat-boxes, suit-cases of every kind, in rawhide and other leathers; and then there are lizard hand-bags with lightning fastenings.



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how
it
runs!

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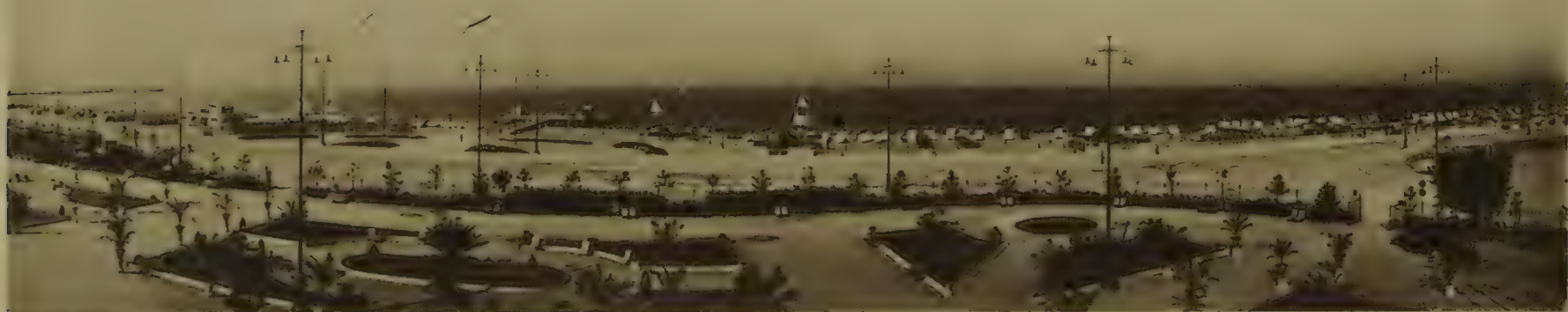
Delightful Coat and Gown in lovely mitssole. The Gown is gracefully cut on slimming lines, embroidered on bodice and sleeves. The knee-length coat is trimmed embroidery on the cape sleeves. In Beige, Blue, Grey, Green and Black. Hip measurements, 44 in. to 46 in. **6 Gns.**

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BOLOGNA

The town of the famous ancient University, with its fine churches, its palaces of historic interest, its museums and the gallery of paintings which contains the principal masterpieces of the Bolognese school, is well worth visiting.

Exhibition of the "Direttissima," the new railway line through the Apennines, which links Bologna to Florence. Alpine Exhibition.

For reaching the seaside resorts of the Adriatic and the South of Italy, your way will take you through Bologna. Do not miss the opportunity to visit this quaint and illustrious town.

For information: Comitato Provinciale Turismo—Bologna.

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ASHORE AND AFLOAT IN THE SUMMER SUN.

HOLIDAYS IN MANY LANDS AND ON MANY WATERS.

By EDWARD E. LONG, C.B.E., F.R.G.S.

ITALY—GERMANY—FRANCE—AND SPAIN.

THE season of summer holidays is with us once more, and this year, for those who prefer the charm and novelty of a visit to a foreign land, where the difference of manner of life and outlook from that of our own land provides a very refreshing change, there is a wealth of choice. For instance, Italy makes a strong appeal, with almost every variety of scenery imaginable—the fantastic charm of that wonderland of mountains, the Dolomites, with beautiful Cortina d'Ampezzo, Bolzano, and Merano as centres, and the lovely Valley of Aosta, and its side valleys, with such magnificent mountains as Mont Blanc, Monte Rosa, Gran Paradiso and the Matterhorn; and with many picturesque mediæval castles; and everywhere in the mountain districts there is a flora of great beauty.

super-attraction of the Passion Play, in that most delightful village of the Bavarian Highlands, Oberammergau. This year is the tercentenary performance of this wonderful play, first given in the year 1634, when both the Thirty Years' War and the Plague were ravaging Southern Germany, as a thank-offering for deliverance from the pestilence, with a vow to repeat it every ten years. Nowhere else in the world will you see a play of such inspiration, or staged in such a marvellous manner. I was fortunate enough to see the opening performance, and I can state that never has a higher or more convincing standard of presentation been reached than that which is now being given.

And, once in Germany, there is so much else of great interest, exceeding beauty, and historic charm that you should see—the mountains and castles of the Bavarian highlands (the aerial railway to the top of the Zugspitze, 9676 ft., gives a commanding view), the Hartz Mountains and the historic Goslar, the beautiful Black Forest, with the lovely

oldest in Germany, and whose students still fight the duel as a test of courage and endurance; Munich, world-renowned for the beauty of its lay-out, its architecture, and its art treasures; Weimar, the home of poets; Bayreuth, and its memories of Wagner; Frankfurt, where the immortal Goethe was born; and Berlin, the largest city in Europe. But wherever you go in Germany, you will find travel easy and economical, using registered reichsmarks, and, in incidentals, as well as with fares and hotels, you will discover that your pound secures for you its full value.

France has abundant attractions for the summer holidays—the bracing seaside resort of Wimereux, just across the Channel; Le Touquet, farther south along the coast, with its fine bathing, luxurious hotels, and excellent sports facilities; the long stretch of the coast of Normandy, with Trouville, gayest of watering-places on the north coast of France, and Deauville; and quieter Etretat, this side of Cap de la Hague, and Granville on the other; and the Breton coast, with Dinard, its most up-to-date resort, where the bathing is most delightful,



THE ONE AND ONLY MONTE CARLO: A GENERAL VIEW OF THE PLAGE; SHOWING (CENTRE; WITH THE SUN-BLINDS) THE GREAT OLYMPIC SWIMMING-BATH—165 FT. LONG BY 59 FT. WIDE.

Then there are the famous Italian lakes: Como, Maggiore, Garda, Orta, Iseo, and Varese, varying greatly in size, all of them lovely, the smaller and lesser-known ones preserving a great deal of their rustic simplicity; the larger and more popular ones possessing, in addition to their magnificent scenery, the attractions of facilities for all kinds of outdoor sport, luxury hotels, and up-to-date places of amusement.

Along Italy's extensive coastline are numbers of delightful resorts, all extremely modern in their arrangements for the pursuit of health and pleasure. Queenly San Remo, Ospedaletti, Alassio, Santa Margherita, and Rapallo, on the Western Riviera, all have a summer season; there is Viareggio, on the Tyrrhenian sea-coast; and on the Eastern Mediterranean—the Adriatic coast—Venice, unrivalled in the splendour of its palaces of marble, in their setting of still waters, a treasure-house of art and architecture, draws devotees from most of the countries of the world to her Lido—a fairyland amid the peaceful lagoons; and the summer charms of Abbazia and Brioni, of Cattolica and Rimini, are very great; and the bathing at all of these resorts is of the finest and safest known.

Another most attractive summer region in Italy is that of the hilly country about the Apennines, in Tuscany, Umbria, Lombardy, and Emilia, with pleasant centres such as Bibbiena, Assisi, Siena, Camaldoli, Perugia, and Vallombrosa; and then there are the spas of Northern and Central Italy, Saint Vincent, Santa Caterina, Bormio, Montecatini, Fiuggi, Agnone, and many others; and, in considering Italy for a holiday, it should be borne in mind that all prices have been lowered considerably of late, that motor roads are now uniformly good, that reductions on railway tickets amounting to 50 per cent. and more are obtainable in certain circumstances, and that hotel rates are extremely moderate; whilst you can always be sure of your room in an Italian hotel once it has been booked.

This year Germany is making a bold bid for the tourist, and it has the very great advantage of being able to offer the

lake of Titisee and the lofty Feldberg, and, close by, Freiburg, a city of quiet charm, with a rare scenic setting, and Lindau, on the lovely Lake of Constance. Then there are Rothenburg, Nördlingen, and Dinkelsbühl, three of the most picturesque mediæval towns in Europe, walled and towered, and with houses dating back four centuries—gems of old-time architecture; Nuremberg, city of Albrecht Dürer, Hans Sachs, and the Meistersingers, and with a castle containing a most complete and gruesome collection of implements of torture, including the world-famed Nuremberg Maiden; Heidelberg, with its stately castle, which guards the Great Tun; its beautiful homes, and its University, the first and



IN A TOWN THAT IS IN MANY WAYS THE FINEST SURVIVING EXAMPLE OF A MEDIÆVAL CITY WITH ITS WALLS, GATES, AND TOWERS: ST. MARKUS TOWER AND THE FAMOUS RÖDER GATE AND FOUNTAIN, ROTHENBURG, BAVARIA; ONE OF THE OLD IMPERIAL CITIES OF GERMANY.—[Photo. German State Railways.]



VENICE AT ITS MOST PICTURESQUE: A ROYAL REGATTA IN PROGRESS.—THE DOME AND CAMPANILE OF SAN GEREMIA SEEN ON THE LEFT.

Photo. "Enit," London.



A FAMOUS SPANISH SUMMER RESORT: THE BEAUTIFUL PLAGE OF SAN SEBASTIAN, WITH ITS LOVELY GARDENS, AND BACKED BY HILLY GROUND, WITH DISTANT MOUNTAINS.—[Photo. Patronato Nacional del Turismo de Espana.]

with splendid sands, and cliffs affording shade; and a host of quaint little places around the rockier part of Brittany, where you may study old-world Breton life, and see magnificent specimens of those monuments of prehistoric times known as dolmens. Then there are the well-known resorts of the French Riviera, all of which now have special attractions for the summer season, and of which Nice, Cannes, and Monte Carlo in particular have splendid plages, with excellent provision for every kind of summer sport.

The summer charms of the French Alps are very great. Chamonix is a splendid centre for mountaineering; and Evian-les-Bains, on the shore of Lake Geneva, combines Alpine with many other attractions. The Vosges and the Jura, the Auvergne and the French Pyrenees, are rich in holiday centres; and at Aix-les-Bains and Vichy, both of delightful situation, the pursuit of pleasure may be combined with that of health with much profit. The northern coast of Spain has an admirable summer climate, and, in San Sebastian, one of the most picturesque of seaside resorts. It has a beautiful plage, which curves around an inlet from the Bay of Biscay, with a sandy, gently-sloping, and sheltered shore, where the bathing is of the best; and the town, with a front laid out in well-kept gardens, with thickly planted shade trees, and built on gradually rising ground, with handsome villas and luxurious hotels and admirable arrangements for sport and amusement, is most attractive. Other seaside resorts of great charm are Santander and Vigo, the former famed for its excellent bathing beach, the latter for its luxuriant vegetation and matchless bay. There are also summer seaside resorts along the coast of Catalonia, especially Sitges, for which Barcelona is a good centre; and in the interior of Spain, along the Pyrenees, among the highlands of Galicia—for instance, the spa of Mondariz—and among the Guadarrama Mountains and the Sierra de Gredos, there are resorts where a quiet and delightful summer holiday may be spent amidst the finest of mountain scenery.



Switzerland for inexpensive holidays



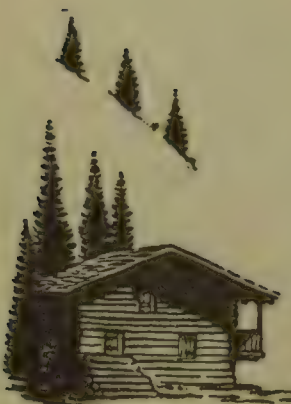
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leading to Italy and the Riviera, into the
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BERNE—Charming old-

world Federal City and gateway into the Bernese Highlands, the "Alpar" 'planes take off for their flight across the Alps via Gurnigel and the foot-hills. The whole Alpine chain comes into view at Thun, and the blue lakes of Thun and Brienz are the fairways into the Oberhasli, through Interlaken to the Grindelwald and Lauterbrunnen valleys and to Mürren and Wengen—even to the eternal snows and the Jungfrauoch, highest railway station in Europe. Spiez is the starting-point for Kandersteg, Adelboden and the pastoral Simmen valley, with Gstaad in the smiling Saanen district. Funicular railways ascend many peaks, where views of the grandest and most beautiful mountains in the World are afforded.



PRICES in Switzerland have been lowered all round to meet present-day needs and means. The cost of a Swiss holiday need not be any higher than it was with the exchange at par. Not only are the Hotel rates most moderate, but from the **15th June** until the **15th October** the Swiss Railways and the Swiss Post Office (Motor Coach Services) will grant a further

SPECIAL REDUCTION OF 30%

on their ordinary return and circular tickets, from the Swiss frontier to inland stations, **issued in Great Britain**, provided the passenger stays in Switzerland for at least seven days.

Write for particulars and descriptive literature to the

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- **THE GRISONS**—their pines and glaciers—are calling you. A miniature Switzerland, with some 150 valleys embracing every variety of natural beauty. International Wagons-lits trains run as far as the Grisons, and a network of railways penetrates into every valley. Apart from cosmopolitan St. Moritz and Davos, there are beautiful health resorts, such as Arosa and Flims, or the famous spas of Schuls-Tarasp-Vulpera. Picture to yourself the Grisons holiday haunts—all gables facing the sun, windows with climbing gillyflowers, Alpine meads abloom. Come! You will be delighted.



- **LAUSANNE-OUCHY**—Charming residential town on the shores of the Lake of Geneva. Lausanne, originally a Roman "Civitem," understood how to retain that mark of distinction which very soon earned it undisputed fame . . . Garden city, health resort and sports centre, it is now an ideal spot for spending a holiday. The little Port of Ouchy, situated at the foot of the town, in a framing of foliage and blossoms, is one of the beauty spots of the Lake of Geneva. A stay in its famous hotels, or a course at its educational institutions, affords visitors and students alike every comfort and profit.

- **Substantial fare reductions** on Swiss Alpine Postal Motor routes this summer

See Switzerland this year!

SWITZERLAND—SWEDEN—AUSTRIA—HOLLAND—BELGIUM.

A HOLIDAY in Switzerland means a holiday among the mountains, whether you ascend to one of the lofty plateaux in the midst of magnificent peaks, or whether you stay in one or more of the many charming valleys, or beside the shore of one of the larger or smaller of Switzerland's several lakes; for, wherever you go, you have the mountains with you always, and the choice of a holiday in Switzerland becomes the choice of this mountain district or that, and it is a difficult one, because the scenery is uniformly delightful.

There is, however, considerable variety in Switzerland. In the eastern districts—which are not as well known to English tourists as others—there is the River Rhine, with a fine old town beside it—Schaffhausen, sometimes called the "Swiss Nuremberg"—from which a trip may be made up to and upon the beautiful Lake of Constance, with a view of three countries—Switzerland, Germany, and Austria—and there are wide stretches of rich pastoral country, flanked with gently-rounded hills, partly-forested, partly-clothed with vineyards, where walking is easy and very pleasant and the distant view of mountains enchanting. With its admirable transport facilities, Zürich is an ideal centre for this neighbourhood, and it has its own very great historic charm; whilst its situation at the head of a beautiful lake, which stretches through an exceedingly fertile, hilly, and well-wooded region to the mountainous zone of Cantons Glarus and St. Gall, gives it a beauty which draws those who visit it once to return many times.

The Lake of Lucerne, with high mountains towering over it, has a wilder beauty, and Lucerne, picturesque in the extreme, is a centre for hill and valley scenery in central Switzerland of a character unsurpassed in any part of the world. Different again is the scenery of the Lake of Geneva, with its lovely meadows and parks about its northern shores, backed by high hills with easy slopes; whilst opposite are the giant, snow-clad peaks of the Alps. Whether you stay at Geneva, Lausanne,



A CITY VERY MUCH "IN THE NEWS" AT THE MOMENT: A GENERAL VIEW OF GENEVA; SHOWING ITS FINE BUILDINGS GROUPED ALONG THE TREE-LINED LAKE FRONT, THE "PONT DES BERGUES," ST. PETER'S CATHEDRAL, AND DISTANT MOUNTAINS.

Photo. Association des Intérêts de Genève.

or Montreux, with romantic Chillon nearby and Caux above, or at Villars, in the lovely Rhone Valley, you are sure of a most enjoyable holiday. And if the mountains themselves are your objective, then you have Interlaken, with its incomparable view of the majestic Jungfrau and the whole wonderful region of the Bernese Oberland at your command—Mürren, Wengen, Meiringen, Grindelwald, Kandersteg, Gstaad, with Thun and Brienz on either side across the beautiful little lakes which bear their name; and on Lake Thun, Spiez, with the famous Niesen near by. Or you can take the Rhaetian Railway, surely one of the most scenic in the world, and ascend to St. Moritz, the capital of the Engadine, over six thousand feet up, in the heart of a mountain wonderland, whereat—and at Pontresina—the hotels are world-renowned, the arrangements for sport and amusement of the first order, and the scenery magnificent. A special feature of Swiss travel this summer is the "William Tell" special train, leaving London every Saturday, with the short sea-route Channel crossing, for such popular centres as Lucerne, Lugano, Montreux, and Interlaken. An inclusive fare is charged for a nine- or sixteen-days' holiday, which comprises railway and steamboat fares, full board, taxes and gratuities, baggage conveyance, meals when travelling, and services of conductor; and the price is one which should make the service extremely popular.

Scandinavian countries are very tempting to travellers from this country just now, with the rates of exchange all in their favour. Norway's mountains and fjords, Denmark's fine bathing beaches and great historic appeal, and the wild, wooded beauty of lake-studded Finland, are worth the wandering further afield, and Sweden has many attractions to offer the tourist. A very enjoyable trip is to travel to

Gothenburg and go through the Göta Canal, with its flower-decked meadows and charming rural scenery, and the great lakes, with their shores fringed with silver birch and fir and pine, to Stockholm, a city of such beauty, built partly upon islands and partly upon the shores of the eastern end of the great lake of Mälär, and with such magnificent buildings that to see it is to marvel. From Stockholm, fast trains transport one to Dalecarlia, a lovely region in the heart of Sweden, where you will see the old-time customs and costumes of the country; and if you



LOVELY SWEDEN—A PARADISE FOR MOTORISTS: A TYPICAL LANDSCAPE IN THE NORTH OF THE COUNTRY, UNULATING, WELL-WATERED, AND COVERED WITH FINE FORESTS OF PINE, FIR, AND SILVER BIRCH.

Photo. Swedish Travel Bureau.

venture further north to Lapland, you will find it a strangely beautiful land, peopled by a very picturesque folk, lit for six of the summer weeks by the Midnight Sun, and where you can revel in outdoor life. Sweden has, too, charming seaside resorts with good bathing. Marstrand, near Gothen-

burg, is one of them; and not far from the coast, in the Baltic, now connected by air service with Stockholm, is Visby, on the Isle of Gotland, one of the greatest of the Hanseatic League ports of the past, still a walled and towered town of highly romantic mediæval aspect, and unspoiled.

Austria is another Alpine land where the scenery of the Tyrol rivals that of the Swiss Engadine; whilst the Styrian Alps have a character of their own. Innsbruck, right amongst the mountains and close to the beautiful Stubai Valley, with its old-world air, its great historic interest, and its up-to-date hostelry, is an excellent centre for the Tyrol; and for the marvellous scenery of the Salzkammergut region, Salzburg is ideal; whilst one has there the opportunity of attending famous musical festival concerts, of seeing

fine old buildings of the past, and of visiting the castle of Hellbrunn; and not far distant by train is the well-known spa of Bad Ischl, a centre for Hallstatt Lake, the Gosau Valley, and the Dachstein Ice Caves. Bad Gastein



A NOBLE PROSPECT IN AUSTRIA: LERMOOS, A CHARMING TYROLEAN VILLAGE SITUATED AT THE FOOT OF THE MIGHTY ZUGSPITZE, TOWERING SOME 10,000 FT. SKYWARDS.

Photo. by the Austrian Tourist Bureau.

is another Austrian spa which attracts a good many summer visitors. Pertisau, for Lake Achensee, in the Tyrol, Pörlschach, on the Wörthersee, in Carinthia, also Klagenfurt, on the same lake, are very popular lake resorts, with good bathing. And Austria can also offer attractive

steamer trips on the Danube—from Linz, by way of Melk, Wachau, and Krems, to Vienna, there to spend the remainder of a holiday in one of the gayest of the world's centres of amusement; also a city of masterpieces of art and architecture, of beautiful parks and public gardens, and of surroundings—the Wiener Wald, the Kobenzl, the Kahlenberg, the Sophienalpe, Klosterneuburg, and the Hermannskogel, glorious in the summer time.

Holland offers an absolute contrast—of flat meadowlands, intersected by canals, narrow and wide, but with a charm, especially at early morn and eventide, which led some of the world's greatest landscape painters to make many stretches of Dutch scenery immortal. The best way to see the country in Holland is to tour the canals, but if old towns of entrancing interest are sought, then Utrecht, Arnhem, Leyden, Delft, Dordrecht, and Haarlem are the places to be visited; and Amsterdam, with its wonderful Rijks Museum, of porcelain, glass, jewellery, naval models, furniture, armour, and engravings; its Rembrandts, Franz Hals, Cuypers, Hobbemas, Ruysdaels, Teniers, and other Dutch and foreign masters; and from Amsterdam it is an easy and interesting journey to Edam, of cheese fame, and to Volendam and the Isle of Marken, where one may still see something of old-time Dutch country costume; and to the dead cities of the Zuiderzee. Good bathing resorts on the Dutch coast are Scheveningen, the most fashionable; Noordwijk-an-Zee, and Zandvoort, near Haarlem.

Belgium, with its fine North Sea resorts of gay Ostend, Knokke, Heyst, and Blankenberghe, where the bathing, from firm white sands, is really delightful, is always assured of numbers of visitors from this country in the summer time, and it has the additional attractions of old-world Bruges and Ghent, both of which helped to make history in the Middle Ages, and retain extraordinarily fine buildings of that period; and of Spa, said to be the oldest watering-place in the world—the wonderful virtues of its waters were praised by Pliny—and, for many years to come,



A PLACE DESIRABLE IN SUMMER AS WELL AS IN WINTER: ST. MORITZ DORF, THE CRYSTAL CLEARNESS OF THE FAMOUS LAKE REFLECTING THE IMPRESSIVE BUILDINGS BESIDE IT.

Photo. A. Steiner.

Ypres and the neighbouring battlefields will continue to draw the comrades and relatives of those who thereon gave up their lives to do homage; likewise Zeebrugge.

The choice of routes to the Continent now is very wide. Thus from Dover you can cross to Calais or Ostend; from Folkestone to Dunkirk or Boulogne; from Southampton to Havre, or St. Malo; from Newhaven to Dieppe; from Harwich to the Hook of Holland, Flushing, Antwerp, Zeebrugge or Esbjerg, in Denmark; from Gravesend or Hull to Rotterdam; and from Grimsby to Hamburg. In this manner connections are made with all the principal Continental railway routes, and travel becomes easier and more expeditious.

Air travel to the Continent is also becoming quite popular. Imperial Airways, in addition to the regular Continental service between Paris and London, has a special Sunday and week-end service to popular Le Touquet; and there is a regular daily service to Zürich, operating from April 30 to Sept. 29, which brings Switzerland much nearer. Then, in conjunction with the Belgian air lines, there is a daily service to Brussels and Cologne during June, July, and August, with a connecting service to Antwerp; also one to Brussels, Düsseldorf, Essen, Dortmund, and Berlin; and to Brussels, Hamburg, Copenhagen, and Malmö, with a connecting service, maintained by German Airways, between Copenhagen, Gothenburg, and Oslo. During the same period, a daily service will be maintained between London, Rotterdam, Amsterdam, Hanover, and Berlin, in conjunction with German Airways; and between London, Rotterdam, Amsterdam, Copenhagen, and Malmö, by the Royal Dutch Air Lines and the Swedish Air Transport Company; and Belgian Air Lines will maintain a daily service between London and Ostend and Le Zoute. Imperial Airways acts as agent for the foreign airways mentioned.

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CRUISING IN THE MEDITERRANEAN—ATLANTIC—NORWEGIAN
FJORDS—AND BALTIC.

SUMMER cruising has a wide range nowadays, for it takes in the Mediterranean, the Eastern Atlantic—from the English Channel as far south as the Canary Isles—the North Sea, the waters of the Norwegian fjords, even the Arctic up to Spitzbergen, and the Baltic. Favoured cruising ports along the Atlantic seaboard are Vigo and Corunna, along the rock-bound coast of northern Spain. Both possess striking scenery, Vigo especially, with its magnificent bay, extending inland for nearly twenty miles between low hills, and both are rich in historical interest; the one with memories of Drake and Rooke, the other for having sheltered the Great Armada when on its way to conquer England, and as the burial-place of Sir John Moore. Further south, Lisbon is the lure, with its amazing contrasts of the old and the new, its splendid Avenida da Liberdade, one of the finest thoroughfares in the world; its association with Vasco da Gama, and its nearness to that little gem of southern European seaside resorts, Estoril; and to Cintra, another of the beauty-spots of Portugal.

Cadiz, that white-towered city of the sea, of almost magical charm, which seems to rise from the very water's edge, calls the "cruiser" to gay Seville—to see the wonders of its architecture and the fascinating life of its people; and on the African coast, almost



"THE VENICE OF THE NORTH": AN AERIAL VIEW OF GAY AND CHARMING STOCKHOLM.—[Photo. Harald Olsen.]

opposite, Tangier tells a tale of strife between Crescent and Cross, in which England played a part, in the days of the Merry Monarch; and at Casablanca, further down the African coast, an opportunity occurs to visit the old Moorish fortified port of Rabat, once a notorious corsair stronghold, which has preserved many of its famous buildings of the past. At Las Palmas, Grand Canary's capital, and Funchal, where the cruising liners call in Madeira, beauty of landscape and coast is the keynote. The luxuriant tropical vegetation gives place to an equally rich, temperate flora as one ascends the heights of the islands, and the profusion of tree, fern and flower is entrancing.

"Gib," with its mighty Rock and its heterogeneous population, interests everyone, and a drive across to Algeciras completes a happy memory; Malaga delights the eye with groves of oranges and lemons, fields of sugar-cane, and orchards of pomegranates, and its charming situation, with a mountain background, and it is an easy rail journey from Granada and its famed Alhambra. Barcelona reveals some of the most handsome thoroughfares and buildings of any city in the world, and yet it has an old quarter, with an atmosphere which is quite mediæval; and at Palma, the beautiful capital of the lovely Isle of Majorca, you are given glimpses of quaint Mallorcan life.

A cruising call at Villefranche, for Nice and Monte Carlo, adds zest to a Mediterranean cruise, with the opportunity for a turn at the tables; Naples, with the wonderful panorama of its bay, ever-active Vesuvius, and the chance of a visit to Pompeii and Herculaneum, or to Capri and Sorrento, never fails to please; nor Palermo, the picturesque capital of Sicily, with a history dating back to the days of the Phenicians, and magnificent buildings of the periods of Norman, Gothic, and Renaissance.



"ISLES OF THE BLEST": THE TOWN AND HARBOUR OF LAS PALMAS, THE CAPITAL OF GRAND CANARY.—[Photo. Patronato Nacional del Turismo de España.]

Adriatic waters are always welcome, for they lead to Venice, its wonderland of marble palaces and waterways, and its Lido of luxury amid the lagoons, and to the lovely coast of Dalmatia, where Korčula's emerald isle has a setting in a sapphire sea; Dubrovnik presents a perfect picture of a mediæval walled city by the sea, and Spalato, now known as Split, guards some of the grandest ruins of Roman rule.

The glories of the buildings of its mighty past are more than sufficient compensation for a summer visit to Athens; whilst cruising amongst the islands of the Ægean Sea—Delos, once the sacred shrine of the Temple of Apollo; Melos, and Santorin, one of the most remarkable of volcanic islands—is joy complete. So, also, is a peep at Rhodes, garden of roses, which once owned, in its Colossus, one of the Seven Wonders of the World, and is a museum of mediæval architecture of the days of the Knights of St. John of Jerusalem; at Cyprus, supposed birthplace of Aphrodite, and full of memories of the days of Harun-al-Rashid, of Cœur-de-Lion, and the Knights Templars; and at Malta, its battlemented walls, the proud palaces of its Knights, and its marvellous megalithic monuments.

The fjords of Norway, with their ever-varying scenery, furnish a summer cruising-ground which is as near perfection as possible. On deep, still waters, reflecting every shade and tint of the heavens above and the surrounding vegetation, you glide peacefully past meadowlands spangled with blossom, and pleasant farms, softly-rounded hills, with woods of silver birch and pine, upland heights crowned with stretches of green turf, whereon the hardy Norwegian *selters* have their summer farms, and lofty mountains, their peaks snow-capped, with escarpment mounting sheer upwards from

the water's edge two thousand feet and more, and adown the face of which streams of water fall—broken into a misty spume.

Along the sides of the fjords are charming little villages and towns, which blend with their surroundings, and a call at one or other of these gives the chance of seeing Norwegian life, and making acquaintance with its hospitable people. Then there are historic ports, such as Bergen, of Hanseatic League fame; Trondheim, where the Kings



ALMOST UNBELIEVABLE NAPLES: THE SEA FRONT ON THE BAY; WITH VESUVIUS IN THE DISTANCE—RIGHT.—[Photo. "Enit," London.]

of Norway are crowned; and Oslo, the beautiful capital of Norway; and some cruises extend far north, to Tromsø and Hammerfest, even beyond—to the North Cape, to witness the marvel of the Midnight Sun; and, further north still, to the lonely island of Spitzbergen.

The Baltic has much of interest to offer—thousand-year-old Visby, on the isle of Gottland, which once kept the treasure-chest of the Hanseatic League, was the richest port in the Baltic, and framed a code of maritime laws—a mediæval walled town of rare charm; Stockholm, city of magnificent buildings, set, like Venice, amidst the waters, and with scenic surroundings peculiar to this and the neighbouring northern land of Finland, where Helsingfors, now to be known as Helsinki, striving for architectural freedom from its Swedish and Russian past, is creating new styles in architecture.

Baltic cruises occasionally include a visit to Leningrad, where the tourist is now able to see the palaces of the once mighty Tsars—Peterhof, Tsarskoye Selo, and the Winter Palace of Catherine the Great, the Hermitage Museum, with its priceless treasures,



ONE OF MAJORCA'S MANY BEAUTY-SPOTS: THE PICTURESQUE LITTLE PORT OF SOLLER, NOT FAR FROM PALMA.—[Photo. White Star.]

and the fortress of Peter Paul, with its grim dungeons underground; to Tallinn, the picturesque port and capital of Estonia, with its old city walls and towers, of grey granite and red-tiled; and to Riga, the gay metropolis of Latvia, with luxury hotels, a State-run opera and theatre, an ancient castle for the residence of its President, six centuries of memories of the German Knights of the Sword, and the "House of the Black-Heads," a foreign merchants' club, which dates back to the year 1330!

Danzig, another Baltic port of fame, once one of Germany's strongest naval bases, with fine old streets, lined with the solidly-built houses of its old-time burghers, figures as a port of call on almost every Baltic cruise itinerary, together with its seaside resort of Zoppot, and after a visit to Copenhagen, city of canals and bicycles, of palaces and castles, with a museum where you may see the masterpieces of Thorwaldsen, and what is probably the world's largest out-of-door amusement park, known as the Tivoli. The homeward run is by way of the Kiel Canal, through charming pastoral country, resembling



MAGNIFICENT MOUNTAIN SCENERY ON THE BEAUTIFUL NORDEFJORD, NORWAY: THE VIEW FROM HJELLE, LOOKING TOWARDS THE GREAT SNOW-FIELD OF THE JOSTEDALSBERG.—[Photo. Carl Normann, Hamar.]

some of the best of the English countryside, and with a call at Hamburg, one of the world's largest, busiest, and most beautiful ports, with mammoth modern buildings and picturesque old canals, where the houses are gabled and shuttered, and hark back to the days when Hamburg was the leader of the great Hanseatic League.



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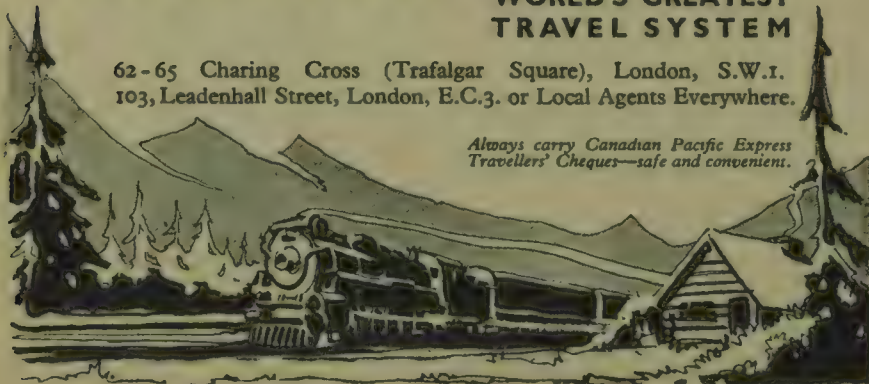
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SUMMER CRUISES FOR ALL.

THOSE who look to the sea cruise as the most enjoyable method of spending a summer holiday—and they are growing in numbers rapidly—are fortunate this summer in having a very long list of cruises from which to make their choice; one on which all the cruising vessels of the principal steamship companies figure, and one which caters for all purses.

The Canadian Pacific are sending the *Empress of Australia* (22,000 tons), on June 29, from Southampton to the Norwegian Fjords, on a fourteen-days' cruise, calling at Eidfjord, Ulvik, Trondheim, Aandalsnaes, Molde, Öie, Hellesylt, Merok, Olden, Loen, Balholm, and Bergen; to the Fjords, North Cape, and Spitzbergen, on July 14, from London, for nineteen days, calling at Leith, Trondheim, Hammerfest, North Cape, Spitzbergen (Smeerenberg Bay), King's Bay, Narvik, Olden, Loen, Bergen, Eidfjord and Ulvik; and to the Fjords and Northern Capitals, from Immingham, on Aug. 3, for twelve days, calling at Merok, Olden, Loen, Bergen, Eidfjord, Ulvik, Christiansand, Arendal, Oslo and Copenhagen.

Other Canadian Pacific cruises are as follows: The *Montrose* (16,400 tons), leaves Liverpool on June 30, for Tangier, Palma, Cadiz and Lisbon, thirteen days; and London, on July 21, for Madeira, Tenerife, Las Palmas, and Vigo, thirteen days;



SOMEWHERE IN THE MEDITERRANEAN: THE P. AND O. LINER "STRATHNAVER" ABOUT TO LEAVE A PICTURESQUE TROPICAL PORT IN THE COURSE OF A CRUISE.

on Aug. 4, for Madeira, Las Palmas, Tenerife and Lisbon, thirteen days; on Aug. 18, for Casablanca, Gibraltar, Palma, and Lisbon, thirteen days; on Sept. 1, for Ceuta, Barcelona, Palma, and Vigo, thirteen days; on Sept. 15, for Cadiz, Palma, Barcelona, and Tangier, thirteen days; and on Sept. 29, for Casablanca, Gibraltar, and Corunna and Southampton, nine days; the *Montcalm* (16,400 tons), leaves Southampton on July 7, for Casablanca, Cadiz and Corunna, ten days; Liverpool, on Sept. 1, for Cadiz, Gibraltar, Madeira and Lisbon, thirteen days; Sept. 15, for Tangier, Barcelona, Palma and Vigo, thirteen days; and Sept. 29, for Ceuta, Palma, Barcelona and Gibraltar, thirteen days; and the *Montclare* (16,400 tons), leaves Liverpool, on July 14, for Casablanca, Gibraltar, Algiers, and Malaga, thirteen days; on Aug. 4 for Ceuta, Palma, Gibraltar, and Lisbon, thirteen days; on Aug. 18, for Ceuta, Madeira, and Lisbon and Southampton, eleven days; and on Sept. 22, for Gibraltar, Algiers, Palma, and Tangier, thirteen days; Canadian Pacific tours from the Clyde (Greenock and Belfast) are by the *Melita* (15,200 tons), on the following dates: June 30, July 14 and 28, Aug. 11 and 25, and Sept. 8. Each tour is for twelve days, and the ports visited are Algiers, Barcelona, Cadiz, Casablanca, Ceuta, Gibraltar, Lisbon, Madeira, Palma, Tangier and Vigo.

In addition to these cruises, the Canadian Pacific have a number of interesting conducted tours to various cities and towns in Eastern Canada and the United States, such as Toronto, Quebec, Montreal, Ottawa, St. John, N.B., Halifax, New York, Washington, Boston, Albany, Chicago, and Detroit, and to the Niagara Falls. Sailings are by the *Empress* and *Duchess* steamers—on June 29, July 12, 20, 27 and 28, Aug. 3, 11, 24, and 31, and on Sept. 12 and 21; the time varies from twenty-one to thirty-one days. A specially conducted seven-weeks' tour across Canada leaves Liverpool on July 27, by the *Duchess of Bedford*, which will include much of the magnificent scenery of the

Rockies, the Great Lakes, the Montmorency Falls, and the leading cities of Canada—from Vancouver to Quebec. The visit to Toronto will coincide with the Toronto Centennial celebrations on Aug. 4, 5, 6. The fares on all of the tours include all charges.

The White Star liner *Homer* (35,000 tons) leaves Southampton on July 14, for Barcelona, Naples, Athens, Rhodes, Malta and Tangier, nineteen days; on Aug. 4, for Madeira, Tenerife, Las Palmas, Tangier and Lisbon, fourteen days; on Aug. 22, for Tangier, Palma, Naples, Messina and Gibraltar, fourteen days; and on Sept. 8, for Gibraltar, Malta, Athens, Rhodes, Patras, Naples and Algiers, nineteen days. The *Doric* (16,500 tons) leaves Liverpool and Greenock, on July 14, for Eidfjord, Ulvik, Trondheim, Öie, Hellesylt, Merok, Gudvangen, Mundal, Balholm and Bergen, thirteen days; Immingham, on July 28, for Oslo, Copenhagen, Zoppot, Tallinn, Stockholm, Kiel Canal, and Hamburg, fifteen days; Southampton, Aug. 15 for Madeira, Las Palmas, Casablanca and Lisbon, thirteen days; Sept. 1, for Lisbon, Palma, Algiers and Gibraltar, thirteen days; and Sept. 15, for Madeira, Tenerife, Las Palmas, Casablanca and Gibraltar, fourteen days. The *Adriatic* (25,000 tons) leaves Liverpool on Aug. 4, for Lisbon, Tangier, Tenerife, and Madeira, fourteen days; Aug. 25, for Lisbon, Algiers, Malta, Messina, Naples, Barcelona, and Gibraltar, nineteen days; and Sept. 18, for Lisbon, Algiers, Palma, Barcelona, Gibraltar and Corunna, fifteen days.

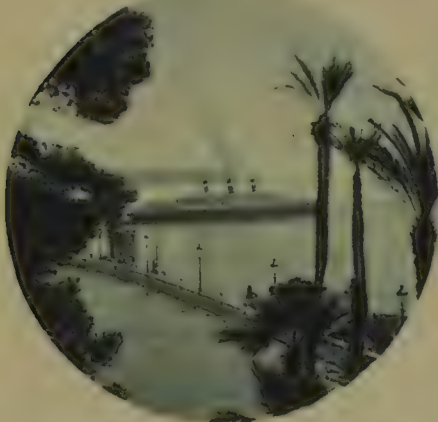
AMUSEMENTS ON BOARD SHIP: A GYMKHANA IN R.M.S. "ATLANTIS," ALWAYS A POPULAR FEATURE OF THE VOYAGE.



The Orient line have the *Orontes* (20,000 tons) leaving London, June 29, and Immingham, June 30, for Molde, the Arctic Circle for Merok, Sandene, Vadheim, Mundal, Balholm, Bergen, Eidfjord, Ulvik and Norheimsund, thirteen days; Immingham, on July 14, for Molde, Naes, Merok, Olden, Loen, Sandene, Vadheim, Balholm, Bergen, Ulvik, Eidfjord and Norheimsund, thirteen days; Immingham, on July 28, for Balholm, Bergen, Christiansand, Oslo, Copenhagen, Stockholm, Tallinn, Helsingfors, and Travemünde (for Lübeck and Hamburg), nineteen days; and from Southampton, Aug. 18, for Gibraltar, Messina (for Taormina), Nauplia, Poros, Athens, Constantinople (Bosphorus), Rhodes, Malta, and Ceuta (for Tetuan) and London, twenty-three days. The *Orford* (20,000 tons) leaves Immingham, on July 7, for Oslo, Copenhagen, Christiansand, Sandene, Vadheim, Balholm, Bergen, Eidfjord, Ulvik, and Norheimsund, thirteen days; on July 21, for Oslo, Stockholm, Copenhagen, Christiansand, Norheimsund,

Balholm, Mundal, and Bergen, sixteen days; and Southampton, on Aug. 11, for Vigo, Palma, Rapallo, Naples (for Pompeii and Amalfi), Dubrovnik (Ragusa), Venice, Abbazia, Kotor (Cattaro) and Ceuta, to London, twenty-three days. The *Oronsay* (20,000 tons), leaves Southampton, on June 30, for Gibraltar, Palma, Naples, Messina, Malta and Algiers, to London, sixteen days.

The Cunard liner *Lancastria* leaves Liverpool, on July 7, for Iceland (Reykjavik), Trondheim, Aalesund, Merok, Loen, Olden, and Bergen, thirteen days; July 21, for Olden, Loen, Mundal, Bergen, Christiansand, Oslo, Gothenburg, and Copenhagen, thirteen days; Aug. 4, for Corunna and Vigo, six days; Aug. 11, for Gibraltar, Barcelona, Palma and Ceuta, thirteen days; Aug. 25, for Lisbon and Madeira, ten days; Sept. 8, for Lisbon, Algiers, Barcelona and Gibraltar, thirteen days; and Sept. 22, for Tangier, Casablanca, Madeira and Lisbon, thirteen days. The *Samaria* leaves London, June 30, for Ceuta, Casablanca, Madeira and Lisbon, thirteen days; July 14, for Tangier, Barcelona, Palma and Vigo, thirteen days; July 28, for Norwegian Fjords, for Amsterdam, Merok, Mundal, Balholm, Bergen, Christiansand, Oslo and Copenhagen, thirteen days; Aug. 11, for Hamburg, Danzig, Copenhagen, Oslo, and Bergen, thirteen days; Sept. 1, for Lisbon, Algiers, Barcelona and Gibraltar, thirteen days; Sept. 15, for Ceuta, Casablanca, Madeira and Lisbon, thirteen days; and on Sept. 29, for Gibraltar, Barcelona, Palma and Ceuta, thirteen days.



VIEWED THROUGH A SCREEN OF FERNS AND GAY WITH BUNTING: THE RED STAR LINER "BELGENLAND" STEAMING AWAY FROM MONACO IN THE COURSE OF A MEDITERRANEAN CRUISE.

The P. and O. have the *Viceroy of India* (20,000 tons), sailing, on first-class cruises only, on June 30, from London, for Trondheim, Tromsø, North Cape, Narvik, Svartsen, Aandalsnaes, Olden, Loen and Bergen, thirteen days; July 14, for Copenhagen, Stockholm, Zoppot and Hamburg, thirteen days; July 28, for Gibraltar, Malaga, Naples, Dubrovnik, Venice, Bizerta and Lisbon, twenty days; and Aug. 18, for Lisbon, Bizerta, Malta, Candia, Santorin, Delos, Mykonos, Tinos, Athens, Nauplia, Katacolo, Barcelona, Malaga, Gibraltar and Bordeaux, twenty-three days. The *Strathaird* (22,500 tons), for first-class and tourist-class cruises, is sailing from Southampton, on June 30, for Tangier, Malta, Naples



"TAKING THE SUN": A MUCH-APPRECIATED FORM OF RECREATION ON BOARD THE B. AND N. LINER "STELLA POLARIS."

and Gibraltar, thirteen days; July 14 and 28, for Barcelona, Naples, Malta and Gibraltar, thirteen days; Aug. 11 and 25, for Gibraltar, Monte Carlo, Naples and Tangier, thirteen days; and Sept. 8, for Gibraltar, Malaga, Monte Carlo, Naples and Lisbon, 14 days. Tourist-class only cruises are by the *Mongolia* and *Moldavia*, both of 17,000 tons, the former leaving London, on July 6, for Bergen, Norheimsund, Copenhagen, Bornholm, Zoppot, Gothenburg, Oslo and Hamburg, fourteen days; July 21, for Gibraltar, Naples, Barcelona, Lisbon, Vigo, Arosa Bay and Corunna, seventeen days; and the latter leaving London, on July 7, for Gibraltar, Casablanca, Madeira, and Lisbon, thirteen days; July 21, for Hamburg, Zoppot, Bornholm, Copenhagen, Tysse and Bergen, thirteen days; Aug. 4, for Lisbon, Gibraltar, Santorin, Delos, Tinos, Athens, Nauplia, Katacolo, Algiers, Vigo, and Southampton, twenty days; and, leaving Southampton, Aug. 25, for Bordeaux, Arosa Bay, Vigo and Lisbon, returning to London, nine days.

The Lamport and Holt Line cruising programme is carried out by the *Vandyck* and the *Voltaire*. The former leaves Liverpool, on June 30, for Casablanca, Las Palmas, Teneriffe, Madeira and Lisbon, eighteen days; on July 21 (Greenock, July 22), for Ulvik, Eidfjord, Bergen, Gudvangen, Balholm, Aandalsnaes, Merok, Olden and Loen, thirteen days; and Aug. 4, 18, and Sept. 1, for Vigo, Casablanca, Madeira and Lisbon, each cruise for thirteen days; and Sept. 15, for Guernsey, Vigo, Casablanca, Madeira and Lisbon, twenty-one days; and the latter leaves Liverpool on July 14 (Greenock, July 15), for Aandalsnaes, Merok, Olden, Loen, Balholm, Bergen, Ulvik and Eidfjord, thirteen days; on July 28, Aug. 11, Aug. 25 and Sept. 8, for Vigo, Malaga, Palma, and Ceuta, each cruise for thirteen days; and on Sept. 22, for Ceuta, Barcelona, Naples, Palermo and Lisbon, eighteen days.

The Red Star Line are sending the liner *Belgenland* (27,000 tons), from London, on July 28, to Cadiz (for Seville), Gibraltar, Tangier, Madeira and Lisbon, thirteen days; on Aug. 11, to Algiers, Palma, Barcelona and Gibraltar, thirteen days; and on Aug. 25, to Algiers, Suvla Bay, Constantinople, Athens (Phaleron Bay), Messina (for Taormina) and Cadiz (for Seville), twenty days.

The Royal Mail liner *Atlantis* starts on a cruise from London, on June 30, for Copenhagen, Visby, Stockholm, Zoppot, Kiel Canal and Hamburg; on July 14, for Iceland (Reykjavik and Akureyri), Jan Mayen Island, Spitzbergen, Bear Island, North Cape, Hammerfest, Lyngen, Tromsø, Merok and Bergen, nineteen days; on Aug. 3, for Balholm, Hellesylt, Merok, Olden, Loen and Bergen, seven days; Aug. 11, for Oslo, Copenhagen, Visby, Stockholm, Zoppot (for Danzig) Kiel Canal, and Hamburg, returning to



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Date	From	Itinerary	Days	Min. Fare
July 14	Southampton	To Barcelona, Naples, Athens, Rhodes Is., Malta and Tangier.	19	30 gns.
Aug. 4	Southampton	August Bank Holiday Cruise: To Madeira, Teneriffe, Las Palmas, Tangier and Lisbon.	14	23 gns.
Aug. 22	Southampton	To Tangier, Palma, Naples, Messina & Gibraltar.	14	23 gns.
Sept. 8	Southampton	To Gibraltar, Malta, Athens, Rhodes Island, Katacolo (for Olympia), Naples and Algiers.	19	30 gns.
Sept. 29	Southampton	To Tangier, Malta, Mudros, Istanbul (Constantinople), Athens, Naples and Palma.	21	32 gns.

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• THE "IDEAL" SWEDISH TOUR

Escorted in Sweden
Leaves: June 23rd, July 21st and August 18th. Visiting: Goteborg, Rattvik and Leksand (in Dalecarlia), Stockholm, Saltsjobaden, thence voyage along the Gota Canal back to Goteborg. 13 Days.. **30 GNS.**
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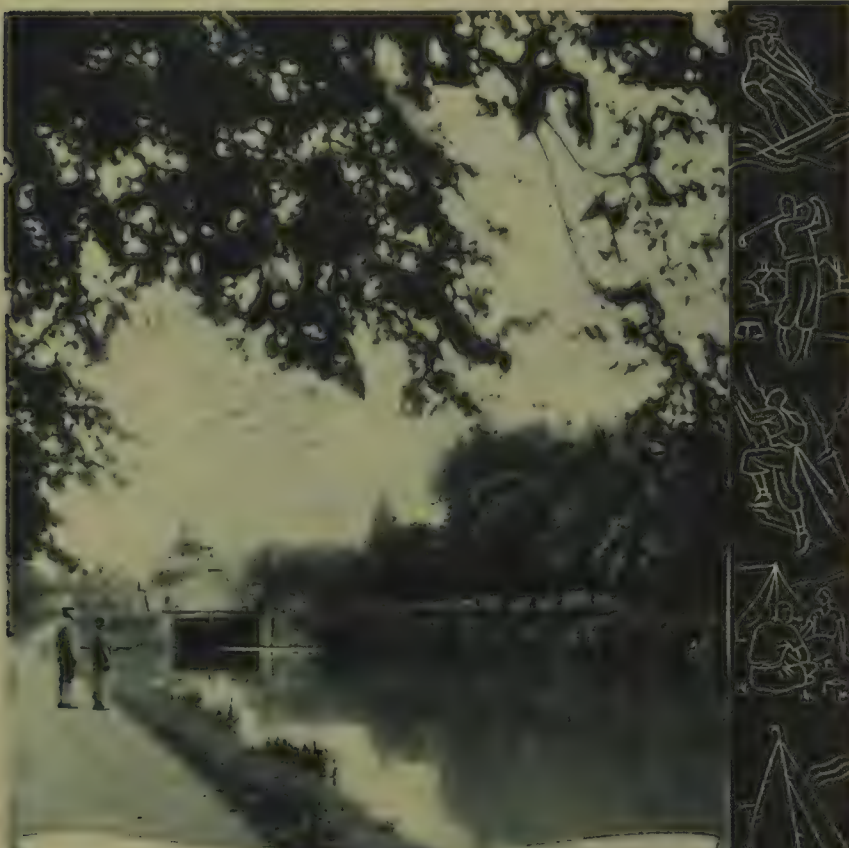
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(Continued.)

Southampton, fourteen days; Aug. 31, for Malaga, Naples, Venice, Dubrovnik, Kotor, Corfu and Tangier, twenty-one days; and Sept. 22, for Ceuta, Barcelona, Villefranche (for Nice and Monte Carlo), Rapallo, Naples, Palermo and Algiers, eighteen days.

The *Stella Polaris*, of the B. and N. Line, leaves Harwich on June 28 and July 13, for Bergen, Aandalsnaes, Molde, Svartisen, Lyngseidet, Lyngstuen, Hammerfest, North Cape, Tromsø, Raftsund, Trondheim, Oie, Hellesylt, Merok, Gudvangen, Balestrand



THE PLEASANT SANS GENE OF CRUISING:
A BATHING-POOL THAT IS EVIDENTLY
AFFORDING PLENTY OF SPORT ON BOARD
A CRUISING CUNARDER.

Oslo, Copenhagen and the Kiel Canal, nine days.

The Ellerman's City liner *City of Nagpur* (17,000 tons) leaves Southampton on June 30, for Lisbon, Madeira, Las Palmas, Casablanca, Cadiz and Corunna, thirteen days; on July 14, for Lisbon, Gibraltar, Palermo, Algiers and Vigo, fourteen days; on July 28, for Lisbon, Gibraltar, Villefranche, Ajaccio, Capri, Naples, Taormina, Malta, Algiers and Cadiz, twenty days; Aug. 18, for Vigo, Gibraltar, Barcelona, Villefranche, Tangier and Lisbon, fourteen days; and on Sept. 3, for Corunna, Tangier, Ceuta, Ajaccio, Civita Vecchia (for Rome), Palma and Cadiz, sixteen days.

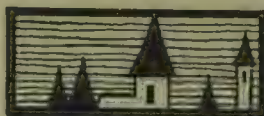
The Blue Star *Arandora Star* starts from Southampton, on June 30, for Oslo, Copenhagen, Stockholm, Zoppot, Kiel Canal and Hamburg, thirteen days; on July 14, for Reykjavik, Akureyri, Jan Mayen Island, Spitzbergen, North Cape, Hammerfest, Lyngen, Tromsø, Trondheim, Aandalsnaes and Bergen, twenty days; on Aug. 4, for Balholm, Gudvangen, Bergen, Eidfjord, Ulvik, Oslo, Arendal, Christiansand and Copenhagen, thirteen days; on Aug. 18, for Bergen, Christiansand, Oslo, Copenhagen, Stockholm, Zoppot, Travemunde, Kiel Canal, Hamburg and Rotterdam, nineteen days; and on Sept. 8, for Algiers, Tripoli, Naples, Barcelona and Lisbon, nineteen days.

A cruise from Liverpool round the Mediterranean, returning to Plymouth and London, calling outward and homeward at Marseilles, Gibraltar, and at Port Said, is a special Bibby Line cruise feature. A stay of six days is made at Port Said, where passengers disembark and travel to Cairo, spending six days there in sight-seeing, which includes the Pyramids, the Sphinx, the Tombs of the Caliphs, the Citadel, the Mosques of Mohamed Ali and Sultan Hassan, and the Mosque of Amr. An inclusive charge is made which comprises everything except the cost of the sight-seeing in Cairo, which is optional,



A FAVOURITE FORM OF RECREATION ON BOARD SHIP: DECK-TENNIS
IN A CANADIAN PACIFIC LINER.

and for which there is a separate charge. The cruise occupies thirty-two days, and departures are on July 6 and 20, and Aug. 3 and 17. The Bibby Line also arrange a number of other tours in the Mediterranean, with departures on July 6 and 20, Aug. 3, 17 and 31, and Sept. 14 and 28. They are made in conjunction with other lines—the Union Castle, P. and O., Orient, Blue Funnel, British India, Henderson, Nederland Mail, and Rotterdam Lloyd, and they enable visits to be made to Gibraltar and Tangier,



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98, Leadenhall St., E.C.3. Royal Liver Building, Liverpool; or local Tourist Agents.



Southern Spain, Marseilles, the Riviera and Corsica. Short Continental cruises, too, are made by Bibby liners. The *Oxfordshire* leaves London for Hamburg and Liverpool, June 30-July 7; the *Gloucestershire*, July 28-Aug. 4; the *Cheshire*, Aug. 25-Sept. 1; and the *Shropshire*, Sept. 22-29. The *Staffordshire* leaves London for Hamburg, Antwerp



AMENITIES OF LIFE ON THE CRUISE: A BUFFET LUNCH SERVED ON DECK IN THE SUNSHINE ON AN ORIENT LINER.

and Liverpool, July 14-22; so also does the *Worcestershire*, Aug. 11-19; and the *Yorkshire*, Sept. 8-16. The charge for all of these short tours includes a free third-class rail ticket from Liverpool to London, or the equivalent.

Another very attractive series of short week-end cruises to the Continent is featured by the London and North Eastern Railway Company. They are all from Friday (evening) to Monday (morning), starting from and returning to Harwich; and two, starting on June 29 and Aug. 24, are to Amsterdam and the Hague and the Hook of Holland; three, on July 13, Aug. 10, and Sept. 7, are to Antwerp and Zeebrugge; two, on July 6 and Aug. 10, are to Antwerp and Flushing; two, on July 20 and Aug. 31, are to Rotterdam and Zeebrugge; one, on July 27, is to Amsterdam only; and one, on Aug. 3 (Bank Holiday), is from Friday to Tuesday, and includes Amsterdam, Antwerp and Zeebrugge. The charge made includes rail fare each way between London and Harwich, no passports are required, and accommodation is all first-class, aboard the S.S. *Vienna*, one of the fine new vessels placed recently on the Harwich-Hook of Holland service by the London and North Eastern Railway. Of 4200 tons, a small liner, and with all the luxury, on a smaller scale, of a modern liner, this vessel has a large number of single-berth cabins, a sports deck, and a restaurant!

Other tours are by the Union-Castle Line—to South Africa, on Aug. 10 and 24, by the *Winchester Castle* and the *Armada Castle*, to Madeira and the Canary Isles; by the weekly South Africa service steamers; and to Antwerp, Rotterdam and Hamburg, returning to London, on July 17, by the *Garth Castle*; on Aug. 14, by the *Durham Castle*; and on Sept. 18, by the *Llanstephan Castle*; and the Booth Line—to Portuguese and Spanish ports, Madeira, and up the Amazon to Manaus.

Those who are contemplating a summer cruise would do well to call on Messrs. Thos. Cook and Son, who specialise in this, as in all other forms of travel. They issue tickets and reserve accommodation for all the cruises, give expert advice concerning cruising generally, forward and insure luggage, and make all arrangements for your comfort on board. Apart from this, they have agents in almost all of the cruising ports, who are always ready to advise and assist the clients of their firm, and in some cases Cook's have their own representative on board the cruising steamer, who will be found of the greatest service in planning shore excursions and in any other travel matters connected with the cruise.

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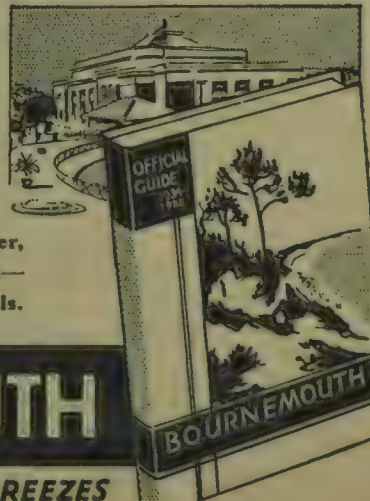
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GWR LNER LMS SR

THE PLAYHOUSES.

"QUEEN OF SCOTS," AT THE NEW.

IT is likely that this third play by "Gordon Daviot" will be as big a success as her "Richard of Bordeaux." It is excellent entertainment, even though it lacks the strength and speed of her other play. The author has tried to crowd too much upon her canvas. The play covers a period of seven years, from Mary's first landing at Leith in 1561 until her flight from the same port in 1568—no fewer than twelve scenes. Queen Mary is a subject for



LA BOUILLE, ON THE SEINE, NEAR ROUEN: ONE OF THE PICTURESQUE FRENCH TOWNS VISITED DURING THE SOUTHERN RAILWAY CO.'S "MIDGET" WEEK-END CRUISES, UP THE SEINE AND VISITING TROUVILLE OR DEAUVILLE.

The "Midget" cruises are so arranged that every Friday during the summer one can leave London at 9 p.m. on a special first-class boat train, walk on board the "St. Briac," a luxury cruise Channel steamer, and the next morning wake up and find oneself steaming up the beautiful estuary of the Seine, with its delightful villages and castles, to Rouen. Not only this, but on the week-end trips passengers can bathe at Trouville or Deauville. Although the "St. Briac" can carry 1200 passengers, and has sleeping accommodation for 400, to ensure comfort only 200 passengers are booked for any one cruise. The "Midget" cruise from London to Rouen and back in the week-end, including first-class boat train, cabin accommodation, costs £3 10s., or £3 from Southampton, per head. The enterprising Southern Railway have spent two years in making this ship into the present little luxury liner. The holiday cruiser will find everything he wants, such as dancing, swimming-pool, deck games, and even a hair-dresser, and cuisine equal to the best West-End hotel. A further blessing—no passports are necessary.

sympathy, even though her faults are not glossed over. She is an impulsive, attractive creature, never at ease among her uncouth subjects, and obsessed with an almost child-like jealousy of Elizabeth, at whom she never ceases to jeer. "A Lord Mayor's granddaughter" is one of her mildest expressions of contempt. She connives at the assassination of Darnley with the utmost composure. This assassination is one of the most effective scenes in the play, with Darnley shrinking back in his bed as the door opens and a lantern casts a threatening shadow into the darkened room. Miss Gwen frangcon-Davies gives an exquisite performance as Mary; one pities the frail figure, her only friend, after the murder of Rizzio, being Lethington, her Chamberlain, who, however, places his country above his Queen. Mr. Campbell Gullan gives a convincing performance in this rôle. Mr. Laurence Olivier is excellent as the ruthless, self-seeking Bothwell, and, indeed, the acting throughout is admirable. Now and again it seems that the author's dialogue is almost too modern in tone, the drama of a situation being sacrificed for a facetious phrase. But the play is one to be seen.

"LIVING DANGEROUSLY," AT THE STRAND.

A good, exciting drama, with some novel twists, a first-class trial scene, bright dialogue, and admirable acting. In Act I we find Dr. David Norton,



ADMIRABLY SITUATED BOTH FOR ASCOT AND THE ALDERSHOT TATTOO AT RUSHMOOR ARENA: THE BERYSTEDE HOTEL, ASCOT, SEEN FROM THE AIR.

During the period of the Aldershot Tattoo a special dinner is served at the Berystede Hotel, from 6 p.m. onwards, at the price of five shillings. Moreover, to get to the hotel, it is only necessary to make a short détour of a mile from the Southampton Road at Sunningdale Level Crossing.

a successful doctor in New York, apparently ideally married, chatting pleasantly with two friends. But with the arrival of a stranger, who proceeds to blackmail him, we learn that Norton has been struck off the medical register in England for infamous conduct, and that his presumed wife is actually married

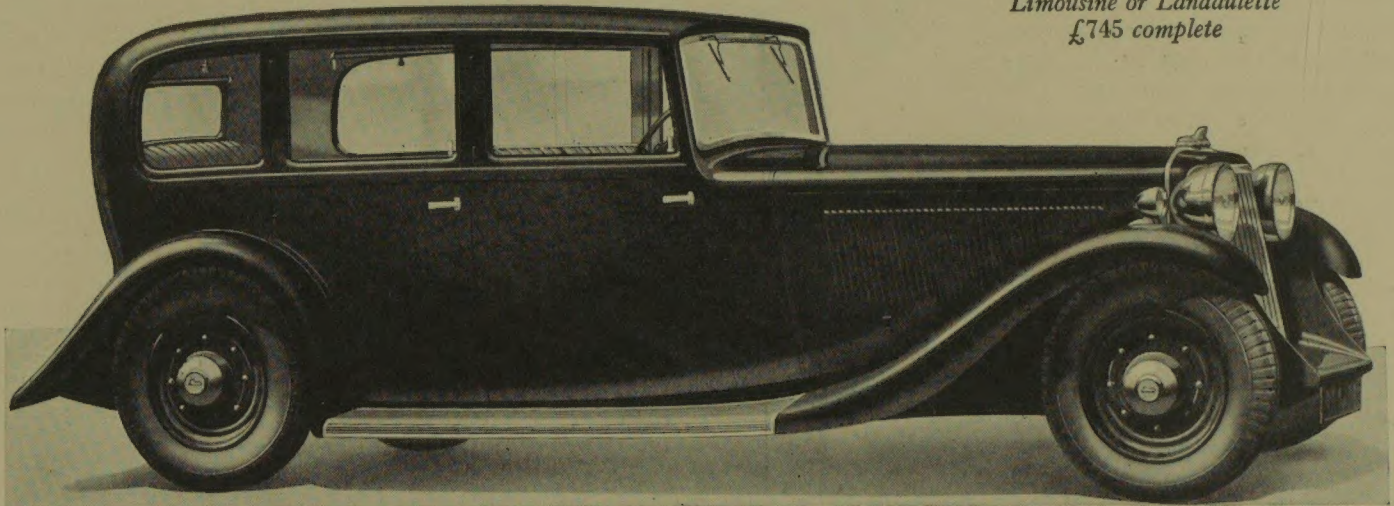
[Continued overleaf.]

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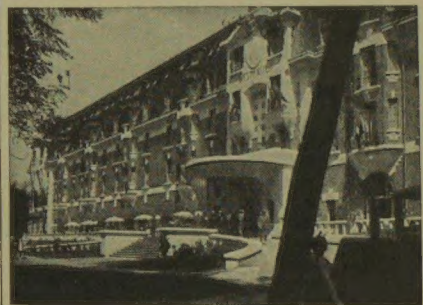
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to the blackmailer. Norton, living up to the title of the play, thereupon shoots the stranger, planning the deed in such an ingenious way that it appears to be the perfect murder. But a brother medico quickly discovers the truth, whereupon Norton relates to him the story which has ended so tragically. Act 2 is a "flash-back" to a period ten years earlier. The stranger is Norton's partner, a Dr. Pryor; discovering him to be trafficking in drugs, Norton threatens to dissolve the partnership. Pryor, in revenge, reports to the Medical Council that Norton has been guilty of adultery with his wife. Then follows the trial scene. Act 3 resumes where Act 1 left off; it would be unfair to disclose the ending, which is both crisp and exciting. Good performances from Miss Carol Goodner, Madge Saunders, Messrs. Godfrey Tearle, Martin Walker, Charles Mortimer, and others.

"PRECIPICE," AT THE SAVOY.

A play dealing with temperamental characters demands a show of temperament in the writing. The author of this rather bewildering and dull drama displays very little. Her dialogue is extremely flat, and frequently difficult to speak. It tells the story of Michael, a young dancer who falls in love with a wealthy woman, six years older than himself. Years later, when he is a great star, she finances a season of ballet for him. The impresario, Boris Hohlakov, who has a Svengali-like influence over him, grows jealous of Michael being regarded by the public as greater than the ballet itself. He induces Michael to tour the States, and during his absence



HEAD OF AN UNDERTAKING THAT SETS A FINE EXAMPLE IN PROMOTING THE WELL-BEING OF ITS STAFF: SIR IVOR PHILIPPS, CHAIRMAN OF MESSRS. SCHWEPPES, LTD., AT THE ANNUAL STAFF SPORTS MEETING RECENTLY HELD AT THEIR HENDON SPORTS GROUND.

installs a younger rival in his place. This so upsets Michael that he dances a farewell ballet, "La Mort," for his benefactor, Lady Carr, and as a finale hurls himself from a six-storey balcony. Mr. Anton Dolin played Michael fairly effectively; his voice was occasionally petulant, but possibly he thought, and he may have been right, that the part demanded such treatment. At any rate, for what it is worth, it can be said that he can act as well as most actors can dance. Miss Isobel Elsom, afflicted with a colourless part, could do nothing with it. Mr. Francis L. Sullivan was fairly effective as the impresario but here again no help was received from the author. Only Miss Kate Cutler contrived to sparkle as if the wit was in her lines and not solely in her delivery of them.

In connection with our photographs and description of the productions of "Figaro" and "Cosi Fan Tutte" in the Glyndebourne Festival Opera House, we stated that Mr. Hamish Wilson was the designer of the settings and the costumes. This was inaccurate; and it should be said that Mr. Wilson designed the scenery, while Miss Ann Litherland was responsible for all the very excellent costumes.

With reference to the photograph of the wood figure of the Kwan-yin published in our issue of May 19, it is of interest to add that the figure was presented to the Victoria and Albert Museum by the National Art-Collections Fund.





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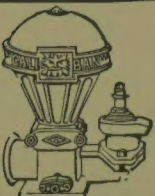
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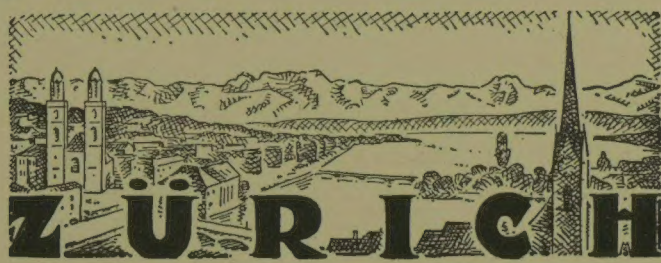
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